





CORNELL  
UNIVERSITY  
LIBRARY



THE  
WORDSWORTH COLLECTION  
FOUNDED BY  
CYNTHIA MORGAN ST. JOHN

THE GIFT OF  
VICTOR EMANUEL  
OF THE CLASS OF 1919





Wordsworth

NA

31

P24

1845

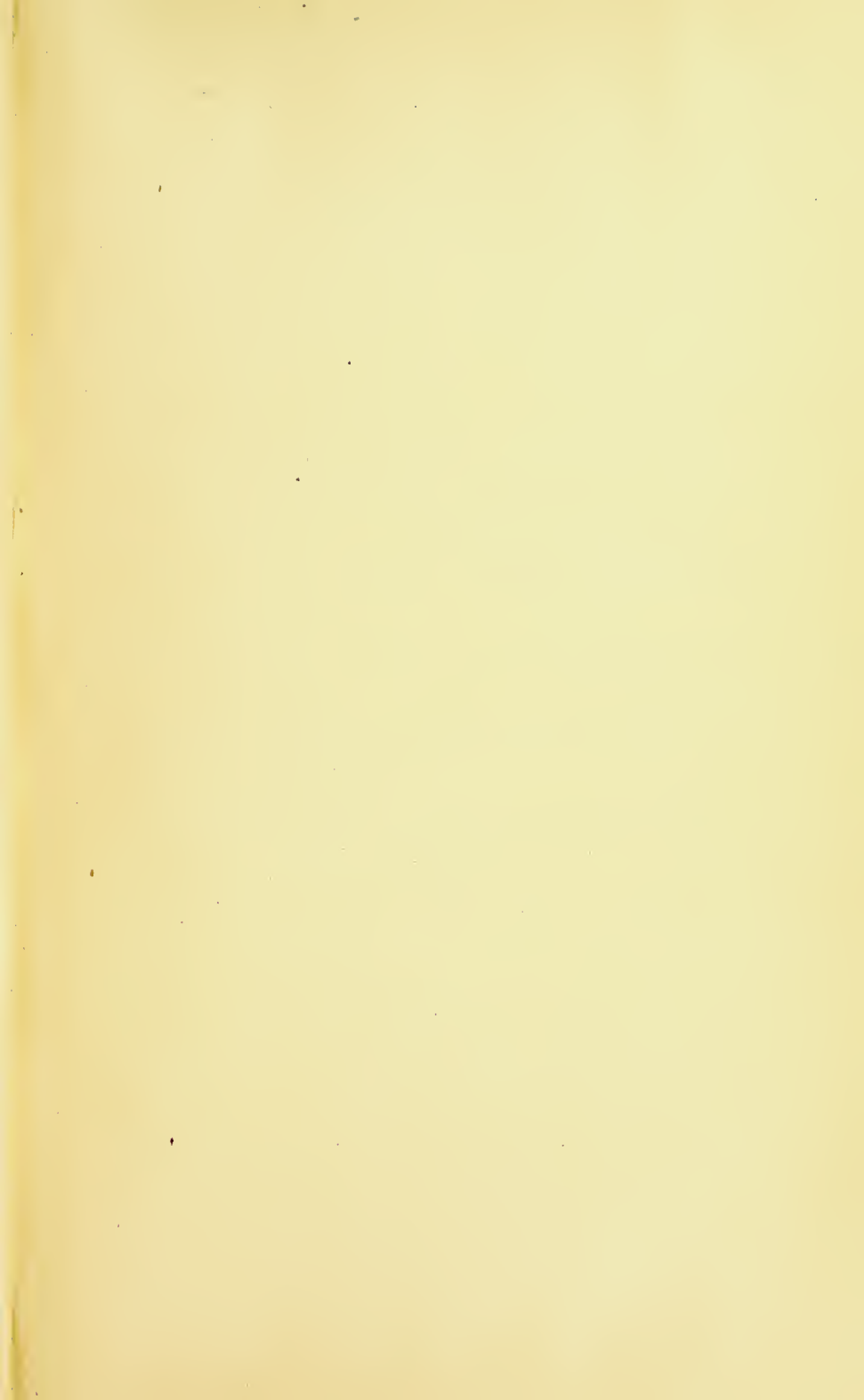
v.1















H. C. B to W. W.

7.<sup>th</sup> May 1845.-

This Book will not be less acceptable  
To Mr Reed for having belonged  
to me Wm Lloyd Garrison





Presented to Henry Reed -

by

Isabella Fenwick

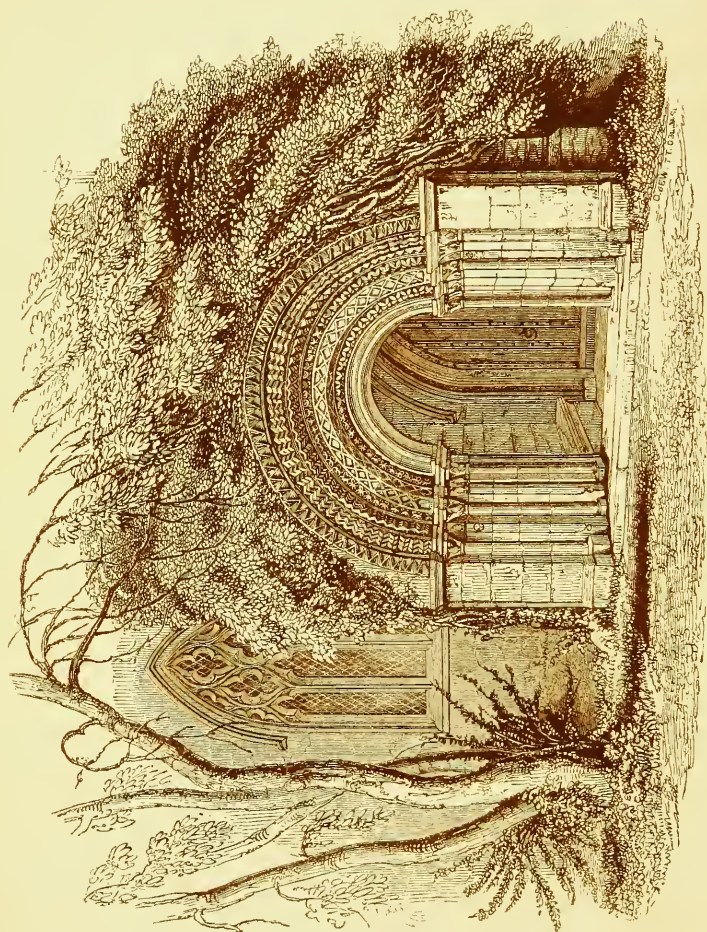
Rydal Mount

Aug<sup>th</sup> 1<sup>st</sup> 1845

---







PORCH OF CASTLE ASHBY CHURCH. NORTHAMPTONSHIRE



A  
GLOSSARY OF TERMS

USED IN

GRECIAN, ROMAN, ITALIAN,

AND

**Gothic Architecture.**

---

THE FOURTH EDITION, ENLARGED.

---

*EXEMPLIFIED BY ELEVEN HUNDRED WOODCUTS.*

OXFORD,  
JOHN HENRY PARKER:  
DAVID BOGUE, FLEET STREET, LONDON.

M DCCC XLV.

★  
20 July 1935  
with R. H. ...

~~Vault~~

~~Word~~

~~AA 31:1~~

A 664857

RECEIVED  
JUL 13 1935  
U.S. GEOLOGICAL SURVEY

McC

# PREFACE

TO THE FOURTH EDITION.

---

ON completing this Fourth Edition of the GLOSSARY OF ARCHITECTURE, the Proprietor desires to record his grateful acknowledgments for the fostering support which the work has uniformly received from the public patronage since its first appearance. In each of the preceding editions it has been his endeavour, by adding to the utility of the work, to render it more worthy of public acceptance, and at the same time to testify his sense of the favourable reception it has met with; on the present occasion the same course has been pursued, and has been carried to a much greater length than in either of the earlier editions; the body of the work has been considerably enlarged by extending many of the original articles, and by adding others on subjects not previously included, but which have been thought deserving of notice; the illustrations also have been increased in number, and new engravings have been substituted in the place of many of the original ones, which were found to be inaccurate.

The very great delay which has occurred in the preparation of this Fourth Edition has been a source of the most keen regret, but it has arisen from causes which were beyond control, and which the most strenuous endeavours have been unable to avert; the time, however, which has thus elapsed has been, as far as possible, employed in the improvement of the work, and will not therefore, it is hoped, be found to have been entirely lost. But the Proprietor is well aware that after the most careful endeavours to ensure accuracy, it must still be necessary to bespeak the most liberal indulgence towards those errors which he believes it is scarcely possible to avoid in works of this nature, and which he, therefore, cannot hope to have entirely escaped.

While the last sheets were in progress, Professor Willis's Architectural Nomenclature of the Middle Ages appeared, a work in which the talented author has elucidated the subject with his usual acumen, from which very valuable information has been extracted by his kind permission on several points, and from which more would have been derived if it had been available at an earlier period: in a few instances Mr. Willis's

labours have led to the detection of errors which are noticed among other inaccuracies that have been considered of sufficient importance to require correction in the list of *Corrigenda*.

The continued encouragement and assistance which the Proprietor has received from the very numerous friends who have so kindly and perseveringly aided him in the preparation of this Fourth Edition of the Glossary, deserve his warmest acknowledgments, and, with a full sense of the obligation he is under, he begs to return them his most grateful thanks : many of the contributions which have been received will be found embodied in the work, and in various other cases where the original phraseology has been altered, the information supplied has proved highly useful. Of those whose assistance has been more especially important may be mentioned The Venerable H. J. Todd, Archdeacon of Cleveland, J. H. Markland, Esq., Rev. Dr. Rock, Sir Edmund Head, Bart., Rev. J. L. Petit, Rev. W. Digby, Canon of Worcester, who has presented the engravings of the Font at Coleshill, Plates 56 and 57, W. Twopeny, Esq., E. Blore, Esq., Rev. E. E. Estcourt, Rev. E. O. Trevelyan, E. J. Willson, Esq., who liberally permitted the use of his Manuscript Glossary containing several additions to that printed in Pugin's *Specimens*, and Mons. Chateauneuf, of Hamburg, who has supplied many German synonymes. To Albert Way, Esq., especial thanks are due for the valuable articles on Sepulchral Brasses, Incised Slabs, Metal Work, and Encaustic Tiles, as well as for much varied and recondite information on many other subjects ; and to R. C. Hussey, Esq., Architect, of Birmingham, for arranging the greater part of the materials of the work, to which he has also contributed more, both in the text and the illustrations, than any other individual.

TURL, OXFORD, EASTER, 1845.



## PREFACE

TO THE FIRST EDITION.

---

THIS work lays no claim to originality, its sole object being utility. The best authorities have been carefully consulted, and freely made use of, frequently in their own words, when the principle of conciseness, which has been rigidly adhered to, did not render alteration necessary. The Compiler takes this opportunity of expressing his obligations to the Rev. James Ingram, D.D., President of Trinity College, Oxford, and the Rev. John Jordan, Curate of Somerton, Oxfordshire, for many valuable suggestions.

OXFORD, JULY, 1836.

## PREFACE

TO THE SECOND EDITION.

---

THE rapid sale of the first edition of this work clearly shews that something of the kind was required, and has encouraged the Publishers to incur a large additional expense, in order to render it more worthy of the approbation of the Public.

While gratefully acknowledging the favourable reception it has met with, they are far from being blind to its deficiencies, and have endeavoured in the present edition to remedy them. The objections made to the work were, that it was too concise, and too much confined to Gothic architecture, especially in the illustrations. The first arose from an anxiety to avoid the opposite extreme, as it is obviously easier to extend such a work than to confine it within prescribed limits; the second, from the nature of the work, the chief object of which is the illustration of the Gothic styles; but in the present edition the Grecian capitals, mouldings, &c. are given.

The series of examples of the different portions of Gothic Architecture is also rendered much more complete than before; and the addition of the ascertained or presumed date to each will it is hoped prove convenient and useful.

The Compiler feels bound to acknowledge the great obligations he is under to Professor Whewell and to Mr. Willis, for their advice and assistance, and for the liberal manner in which they allowed him to make extracts from their useful and interesting works; he has also to express his obligations to Bolton Corney, Esq., for the use of a Manuscript Glossary, by John Carter, in the hand-writing of the late Alexander Chalmers, and apparently compiled by him from Carter's papers in the Gentleman's Magazine.

OXFORD, DEC. 7, 1837.

## PREFACE

TO THE THIRD EDITION.

---

THE numerous and urgent enquiries for this edition of the Glossary seem to require some apology for the long delay of its publication. These enquiries could not but be gratifying to the Compiler, as shewing that the work was found useful by those who possessed it, and the want of it was felt by the expectants of the new edition. Sufficient excuse for the delay will, he hopes, be found in the improvements which have been made in all parts, the number of additional facts which have been collected, and of new engravings which have been added. The whole of the engravings, and some of the drawings, are the work of Mr. O. Jewitt, to whose skill and attention the work is much indebted. Some are from drawings by William Twopeny, Esq., Mr. Blore, and Mr. Hussey of Birmingham.

The great increase in the bulk of the work is an evil foreseen from the commencement of it, but which could not be avoided without suppressing much valuable and useful information. For instance, the articles on Domestic Architecture, on Stained Glass, and some others, might seem too long for a Glossary, but the facts contained in them could not well be stated in smaller compass. The addition of the synonymes in the modern languages has also necessarily increased its size, but the numerous important works on various branches of Architecture lately published in France and Germany, many of which have found their way into England, will, it is hoped, render this addition particularly welcome at the present time to the English reader.

Some changes of opinion since the publication of the last edition require notice. SAXON ARCHITECTURE was spoken of with confidence as an established fact, subsequent observation and enquiry have caused it to be considered as a question open for further investigation.

In the NORMAN STYLE the deeply recessed doorways and rich decoration which immediately preceded the introduction of the pointed arch were considered as belonging to the early part of the twelfth century, or very soon after the Norman Conquest: but subsequent research has satisfied the Compiler that the buildings of that period were comparatively plain. The rich Norman doorways so abundant in England can

rarely if ever be traced to an earlier date than 1140 or 1150; they are much more frequently of later date, sometimes even continued into the thirteenth century. The buildings of a transition character between the Norman and Early English Styles, which are also remarkably numerous in England, were considered as extending over nearly the whole of the twelfth century, but the Compiler has in vain endeavoured to find any authenticated instance of this mixture of the styles prior to the work of GULIELMUS SENONENSIS and GULIELMUS ANGLUS, at Canterbury, 1175—1184, and has found reason to believe that this mixture continued in some instances as late as 1220, though gradually merging into the EARLY ENGLISH STYLE, which continued in use to about 1270 or 1280, when the change into the DECORATED STYLE began to take place. In the former edition the high authority of Mr. Rickman, and what may be considered as the received date, was implicitly followed, by which the Decorated Style is made to commence in 1307. If this date is to be received, the numerous class of buildings with GEOMETRICAL TRACERY in the windows, and mouldings which partake in some degree of the Early English character, but more of the Decorated, such as the Crosses to the memory of Queen Eleanor, the work of Bishop Quivil at Exeter, the choir of Merton college chapel, Oxford, and generally the buildings of the reign of Edward I., must be considered as a transition from the Early English to the Decorated Style, though usually called by the latter name. If this be correct, the buildings with FLOWING TRACERY must frequently belong to the time of Edward II., which also seems to be borne out by facts. During the long reign of Edward III. a progressive change took place, and a mixture of the FLAMBOYANT CHARACTER seems to have been frequently introduced, though eventually terminating in the reign of Richard II. in the PERPENDICULAR STYLE. This may be again divided into early and late, of very different character; to the later division properly belongs the term of Tudor Architecture, though that term is variously applied by different authors. The imitations of the Gothic style mixed with Italian features, which continued to be used to a very late period, do not deserve the name of a separate style, even though it is called THE DEBASED.

In the course of the investigations of which the results are here briefly stated, some hundreds of buildings have been examined, and notes of their peculiarities taken on the spot, a practice which cannot be too strongly recommended to students of Architecture, (more especially if the student is able to make sketches of the details,) as more will be learnt by it than from all the books that ever were written.

The Compiler has again the pleasing task of acknowledging the kind assistance he has received from friends, and in some instances from



strangers. It was stated on its first publication that "this work lays no claim to originality, its sole object being utility:" continuing to act upon this principle, the Compiler has not scrupled to avail himself of any assistance that appeared likely to be useful, but rather has taken every opportunity of soliciting it, or encouraging any offers that were made: and in this manner much valuable matter has been added to the work. It would be tedious to enumerate all those who have given assistance, but the most important ought in justice to be mentioned: he therefore begs to express his obligation to Edward J. Willson, Esq., of Lincoln, for his permission to use his valuable Glossary published in Pugin's Specimens. To James Heywood Markland, Esq., for a number of references to the pages of books in which information was to be found on particular points. To Mr. Blore, for several valuable corrections and additions. To William Twopeny, Esq., for the very interesting article on Domestic Architecture, and some shorter articles, as well as for much kind advice and assistance. To Mr. Hussey, for supplying many deficiencies and correcting errors. To Mr. Williment, for the article on Stained Glass. To Count Mortara, for many of the Italian synonymes. To Matthew Holbeche Bloxam, Esq., for his assistance on many occasions. To Albert Way, Esq., for the articles on Brasses and on Encaustic Tiles; and to the Marquis of Northampton for the two plates from Castle Ashby church, presented to the work at his own particular desire, and executed entirely at his expense.

TURL, OXFORD, JAN. 1, 1840.

*In the Press,*

A NEW EDITION OF THE  
COMPANION TO THE GLOSSARY,

CONTAINING

A CHRONOLOGICAL TABLE,

ILLUSTRATIVE OF THE RISE AND PROGRESS OF

**Gothic Architecture,**

ESPECIALLY IN ENGLAND,

With reduced fac-similes of Inscriptions recording the dates of buildings in each half century from the time of Edward the Confessor to that of Henry VIII., and Engravings of characteristic parts of such buildings, including

LE KEUX'S PLATES TO BRITTON'S ARCHITECTURAL  
DICTIONARY.

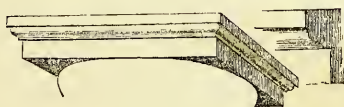


BACUS, FR. *Abaque, Tailloir*, ITAL. *Abaco*, GER. Der Abacus, die Platte einer Säule: literally a *tile*, but the name is applied in Architecture to the uppermost member or division of a capital: it is a very essential feature in the Grecian and Roman orders.

In the Grecian Doric the Abacus has simply the form of a square tile without either chamfer or moulding.



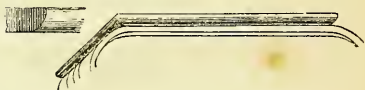
In the Roman Doric it has the addition of an ogee and fillet round the upper edge.



In the Tuscan a plain fillet with a simple cavetto under it, is used instead of the ogee and fillet. In all these orders the Abacus is of considerable thickness; and the moulding round the upper edge is called the *cimatium* of the Abacus.

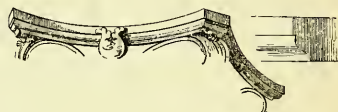


In the Grecian Ionic it is worked very much thinner, consisting of an ovolo or ogee, generally without any fillet above it, and is sometimes sculptured.



In the Roman Ionic it consists of an ogee or ovolo, with a fillet above it.

In all the preceding orders the Abacus is worked square, but in the modern Ionic, the Corinthian, and the Composite, the sides are hollowed, and the angles, with some few exceptions in the Corinthian order, truncated. The mouldings used on the modern Ionic vary, but an ogee and fillet like the Roman are the most common.



In the Corinthian and Composite orders, the mouldings consist of an ovolo on the upper edge, with a fillet and cavetto beneath.



In the Architecture of the middle ages, the Abacus still remains an important feature, although its form and proportions are not regulated by the same arbitrary laws as in the classical orders: in the earlier styles there is almost invariably a clear line of separation to mark the Abacus as a distinct division of the capital;



but as Gothic Architecture advanced, with its accompanying variety of mouldings, the Abacus was subject to the same capricious changes as all the other features of the successive styles, and there is often no really distinguishable line of separation between it and the rest of the capital <sup>a</sup>.

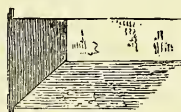
It not unfrequently happens that the Abacus is nearly or quite the only part of a capital on which mouldings can be found to shew its date: it is therefore deserving of considerable attention.

In buildings of the style spoken of as being perhaps SAXON, the Abacus is, in general, merely a long flat stone without chamfer or moulding; but it sometimes varies, and occasionally bears some resemblance to the Norman form.

The Norman Abacus is flat on the top, and generally square in the earlier part of the style, with a plain chamfer on the lower edge, or a hollow is used instead. As the style advanced, other mouldings were introduced, and in rich buildings occasionally several are found combined, as in some remains on the south side of the choir of Rochester Cathedral: it is very usual to find the hollow on the lower edge of the Abacus surmounted by a small channel or a bead <sup>b</sup>. If the top of the Abacus is not flat, it is a sign that it is verging to the succeeding style.



Ryton, Warwickshire.



Norwich Cathedral.



Great Guild, Lincoln.

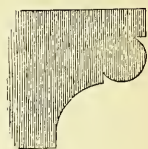
In the EARLY ENGLISH style, the Abacus is most commonly circular; it is, however, sometimes octagonal, and occasionally square, but not frequently in England, except early in this style. The most characteristic mouldings are deep hollows and overhanging rounds, as in Paul's Cray (Plate 1.) and the Temple Church; the round mouldings have sometimes fillets worked on them, as in the Chapter-house, Oxford; in general, the

<sup>a</sup> See capital from Sandhurst, Kent, under the word "Capital."

<sup>b</sup> See Easton, Plate 1; St. Nicolas, Caen, Plate 28; St. Nicolas, Blois, Plate 30.

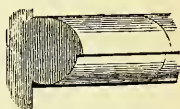
mouldings in this style have considerable projections with deep and distinct hollows between them.

In Early French work the Abacus is very commonly square, and of greater thickness in proportion to the rest of the capital than in the corresponding style in England; the mouldings also frequently bear a considerable resemblance to the Norman, and the top is often flat, a form scarcely ever to be found in England except in Norman work.



Eu, Normandy.

In the DECORATED style, hollows are not so frequently to be found, nor are they in general, when used, so deeply cut: the mouldings and the modes of combining them vary considerably, but rounds are common, particularly a roll-moulding, the upper half of which projects and overlaps the lower, as in Merton College chapel; this moulding may be considered as characteristic of the Decorated style, although it is to be met with in late Early English work. The form of the Abacus is either circular or polygonal, very frequently octagonal, and in many cases approaches very nearly in general effect and appearance to the Perpendicular, though found to differ from it on close examination: the ogee moulding is frequently used, but the form commonly varies from that of the Perpendicular style<sup>c</sup>.



In the PERPENDICULAR style, the Abacus is sometimes circular but generally octagonal, even when the shaft and lower part of the capital are circular; when octagonal, particularly in work of late date, the sides are often slightly hollowed: in this style the mouldings are not generally much undercut, nor are they so much varied as in the Decorated. A very usual form for the Abacus consists of a waved moulding (of rounds and hollows united without forming angles), with a bead under it, as at Croydon, Surrey (see Plate 1.); the most prominent part of this moulding is sometimes worked flat, as a fillet, which then

<sup>c</sup> See *Ogee*.

divides it into two ogees, the upper being reversed: the ogee may be considered as characteristic of the Perpendicular capital: the top of the Abacus is sometimes splayed and occasionally hollowed out.

In the later Gothic styles on the continent, cotemporary with our Perpendicular, the Abacus is almost invariably octagonal.

ABBAY, FR. *Abbaye*, ITAL. *Badia*, *Abbadia*, GER. *Abtei*, *Kloster*: a series of buildings combining an union of ecclesiastical and domestic architecture, for the accommodation of a fraternity of persons subject to the government of an abbot or abbess. Although differing in name, the architectural features of an abbey are the same with those of other monastic buildings.

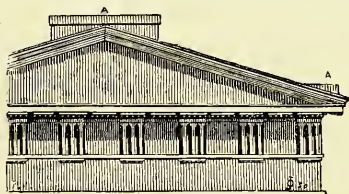
ABUTMENT, FR. *Aboutissement*, ITAL. *Coscia*, GER. *Anstoss*: the solid part of a pier or wall, etc., against which an arch abuts, or from which it immediately springs, acting as a support to the thrust or lateral pressure. The abutments of a bridge are the walls adjoining to the land which support the ends of the road-way, or the arches at the extremities.

ACANTHUS, FR. *Acanthe*, ITAL. *Acanto*, *Branca orsina*, GER. *Bärenflau*: a plant, called in English "Bear's-breech," the leaves of which are imitated in the capitals of the Corinthian and Composite orders.



ACHELOR, *Achiler*, *Achlere*. See ASHLER.

ACROTERIA, FR. *Acrotères*, ITAL. *Acrotérie*, GER. *Giebelzinnen*: pedestals for statues and other ornaments placed on the apex and the lower angles of a pediment.



ADIT, ITAL. *Adito*, FR. *Entrée*, *Accès*, GER. *Eintritt*: the entrance of a building, and the approach to it.

AISLE OR AILE, *Isle*, *Ile*, *Ele*, *Elyng*, *Hyling*, *Hele*, FR. *Aile*, *Collateral*, *Bas côté*, ITAL. *Ala*, GER. *Flügel*, *Seitennavaten*,

*Seitenschiff*, or *Seitendchor*: the lateral division of a church, or its wings, for such are the aisles to the body of every church. They may also be considered as an inward portico. In England there are seldom more than two, one on each side of the nave or choir, and frequently only one, but examples may be found of two aisles on one side, and one on the other, as at Collumpton, and Ottery St. Mary, Devon; Bloxham, Oxfordshire; St. Mary Magdalene, Oxford; and Yelvertoft, Northants. In the foreign churches there are many examples of five parallel aisles, or two on each side of the nave. Mr. E. J. Willson, in his Glossary appended to Pugin's Specimens, observes that "Middle-aisle seems improper, though commonly used; side-aisle sounds like tautology." The word is spelt ELYNG and ELE, in the contract for Catterick church; and ISLE in the contract for Fotheringhay church; ALLEY, in the Antient Rites of Durham; and HELE in the will of William Farnedall, 1397, in the Testamenta Eboracensia, published by the Surtees Society.

"Exteriores etiam parietes, quos *Alas* vocant, per circuitum consummavit."

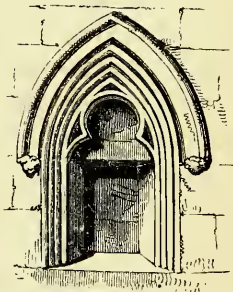
Acta Episcoporum Cenoman. in Hoello, cap. 34.

ALCOVE, FR. *Alcove*, ITAL. *Alcova*, SP. *Alcoba*, GER. *Alfoven*: a recess, which when found in a room is frequently separated off by pillars or pilasters, and in Spain and other foreign countries it is customary to place the bed in it. In England the term is generally used for the small buildings with seats in them in gardens.

ALMERY, *Aumery*, *Aumbry*, *Ambry*, *Ambre*, *Ambrie*, FR. *Armoire*, ITAL. *Armario*, GER. *Brodſchrant*.

"Almary, or Almerly, *Almarium*, *Almariolum*, *Almarium*." Prompt. Parv. "*Almariolum*, a lytell Almary, or a cobborde." Ortus Vocab.—Horman says, "All my lytell bokes I putt in almeries, *scriniis*, *chartophilaciis*, *forulis vel armariis*."

This term is defined by Carter as "a niche or cupboard by the side of



Chapel in Chepstow Castle.

an Altar, to contain the utensils belonging thereunto." This would make it appear the same as the *locker*, which is a hollow space in the thickness of the wall, with a door to it; and this is correct: but it is evident from many passages in ancient writers, that a more extended signification must be given to the word *AMBRY*, and that in the larger churches and cathedrals the Almeries were very numerous, and placed in various parts of the church, and even in the cloisters: they were frequently of wainscot, and sometimes of considerable size, answering to what we should now call closets; but the doors, and other parts that were seen, were usually richly carved and ornamented. There are some curious ones of wainscot in the chancel of Selby church, Yorkshire; those in the chapels of St. Peter's church, at Louvaine, are very beautifully headed with through-carved work. In the Antient Rites of Durham frequent mention is made of the Ambries for different purposes.

"Within the Frater-house door is a strong *Ambrie* in the stone-wall, where a great Mazer, called the Grace-cup, did stand, which did service to the monks every day, after grace was said, to drink in round the table.

"In that *Ambrie* lay all the chief plate that served the whole convent in the said Frater-house, on festival dayes, and a fine work of carved wainscot before it, and a strong lock, yet so as none could perceive there was any *Ambrie* at all; for the key-hole was under the carved work of the wainscot."

Antient Rites of Durham, p. 126—8. Ed. 1672.

"Upon the right hande of the highe Aulter, that ther should be an *Almorie*, either cutte into the walle or framed upon it: in the whiche thei would have the sacrament of the Lordes Bodye; the holy oyle for the sicke, and Chrismatorie alwaie to be locked."

From the "Fardle of Facions," translated into English by William Watreman, and printed A.D. 1555, quoted in Rudder's History of Gloucester, p. 410.

"Compotus ejusdem Domini Thomæ [Ayere] supervisoris operis cujusdam *Armarioli* in claustro ex dextera parte hostii refectorii Anno Domini MCCCCXLIV."

Hist. Dunelm. Scriptores tres, Appendix, p. ccccxlv.

"Omnia eciam ecclesiæ *almaria* confregit, cartas et privilegia quædam igne concremavit."

Gervase, Decem Scriptores, col. 1351.

These were the repositories in which the charters &c. were kept, and most likely were closets.



ALMONRY, FR. *Aumonerie*, ITAL. *Elemosinieria*, GER. *Almosenamt*:

"Awmebry, or Awmery, *Elemosinarium*, *rogatorium*." Prompt. Parv.

A room where alms were distributed: in monastic establishments it was generally a stone building near the church, sometimes on the north side of the quadrangle, or removed to the gatehouse.

ALTAR, AUTER, ALTAR, FR. *Autel*, ITAL. *Altare*, *Ara*, GER. *Altar*: an elevated table in Christian churches, dedicated to the Sacrament of the Holy Eucharist only<sup>d</sup>. They were generally of wood during the first four or five centuries of the Christian era, but the Council of Epone in France, A.D. 509, commanded that "no Altars should be consecrated with the chrism of holy oil, but such as were made of stone only<sup>e</sup>," and this custom gradually prevailed until the Reformation<sup>f</sup>. The slab forming the Altar was sometimes supported on pillars, sometimes on brackets, but usually on solid masonry. It was marked with five crosses cut on the top, in allusion to the five wounds of Christ.

In the early ages of the Christian era there was but one Altar in any church, but in later times<sup>g</sup> there were frequently many others besides the high Altar, especially at the east end of the aisles, and on the east side of the transepts, each dedicated to a particular saint, as is still the custom on the continent. From the period that stone Altars were introduced, it was usual to enclose the relics of saints in them, so that in many cases they

<sup>d</sup> See Dr. Rock's *Hierurgia*, vol. ii. p. 709, &c.

<sup>e</sup> Harduini, *Acta Conciliorum*, vol. ii. col. 1050.

<sup>f</sup> See Bingham's *Antiquities*, book viii. c. 6. sect. 15. The authorities cited in proof that in the fourth century the Altars were of wood, are St. Augustine, Optatus, and Athanasius; but "about the time of Gregory Nyssen, [c. A.D. 370,] Altars in some places began to be of stone, for he in his discourse on baptism speaks of a stone Altar."

<sup>g</sup> "One Bishop and one Altar in a Church, is the known aphorism of

Ignatius.....that it has ever been the constant custom of the Greek Churches to have but one Altar in a temple. .... Cardinal Bona also owns, he could find no footsteps of the contrary practice 'till the time of Gregory the Great, and then only in the Latin Church." Bingham, book viii. c. vi. sect. 16.

In the time of S. Gregory, however, c. A.D. 590, the practice seems to have been well established, as he mentions thirteen Altars in one church, for the consecration of four of which he sent relics. Opera S. Gregorii, t. ii. p. 828. Epist. 6. Epist. 49.



were the actual tombs of saints ; and they were always supposed to be so, some relics being considered indispensable. A tomb was often erected on the spot where a saint's blood was shed, and the church was afterwards added to enclose and protect it. Where the high Altar is a pontifical Altar, it is generally placed at the western part of the church, the Priest standing on the western side of it that he may face the east when performing the mass. This is the case at St. Peter's at Rome. Such Altars are not allowed in Roman Catholic countries, except by the special permission of the Pope. St. Peter's, St. John Lateran's, St. Mary Major's, St. Clement's, and some other old churches at Rome, have their entrance at the east, and their high Altars at the west end ; but when the celebrant is at the Altar, he has his face, and not his back, to the people, and thus he prays looking towards the east.

In the Basilica of Constantine, or Church of the Holy Cross, attached to the Holy Sepulchre at Jerusalem, the entrance was at the east end, and the Altar near the west end, with the Bishop's throne behind it, at the extremity of the apse ; the ambo being placed on the south side, about half way between the east end and the Altar. (See the ground-plan of this church in Mr. Newman's preface to St. Cyril.) The church in the castle at Caen has the entrance at the east end, and the high Altar at the west. An Altar at the west, as well as the east, is more frequent ; this is the case at Nevers cathedral, Mayence cathedral, and in two churches at Falaise.

In England the Altars were generally taken down in or about the year 1550.

#### A.D. 1550. VISITATION OF BISHOP RIDLEY.

“The main business of this visitation was the taking down Altars and putting tables in their room. . . . The alteration above mentioned being resolved, a letter, in the king's name, was directed to Bishop Ridley. It sets forth, ‘that, notwithstanding Altars had been taken down upon good considerations in most parts of the kingdom, yet they were continued in several churches ; that this occasioned a great deal of clashing and dispute ; and, therefore, to avoid all occasions of contests and misunderstandings, His Majesty commands

the Bishop, that all Altars should be taken away in the diocese of London, and tables set up in their room.' . . . Bishop Ridley, as far as it appears, complied with the order without any reluctancy; and afterwards, when there happened a contest about the form of the Lord's board, that is, whether it was to be made upon the resemblance of an Altar, or like a table, he declared for the latter figure, and gave a precedent of it in his own cathedral of St. Paul's, where he ordered the wall, standing on the back side of the Altar, to be broken down."

Collier, folio, vol. ii. p. 304.

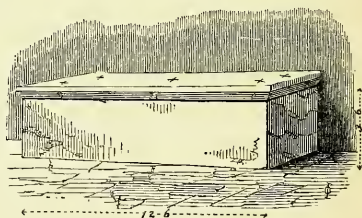
"This year Day, Bishop of Chichester, was called to an account, for not complying with the king's letter for taking down Altars. . . . He declared it was his opinion, that the taking down the Altars, and the setting up tables, was more than could be justified by the Scriptures, or the Fathers of the Church. . . . This answer being construed contempt, he was committed to the Fleet, by order of the whole board."

Ibid. vol. ii. p. 305.

The Altars were set up again in the beginning of the reign of Queen Mary, and again removed in the second year of Queen Elizabeth.

The ancient stone Altars were so carefully destroyed, either at this period or in the subsequent devastations of the Puritans, that it has been frequently said there is not one to be found in England; but a few of them and some of the chantry Altars in the aisles and chapels have escaped.

The high Altar of Arundel church, Sussex, appears to be original, and is supposed to be the only one in England in a perfect state; it was covered with wood until a recent period, probably to preserve it from destruction. The slab is 12 feet



Arundel, Sussex.

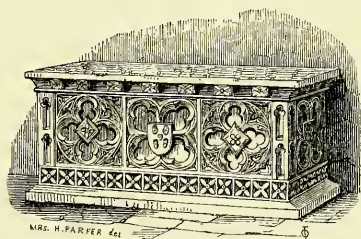
6 inches long by 4 feet wide, and  $2\frac{1}{2}$  inches thick. The support is of solid stone, quite plain, and plastered over. It is built against a plain stone wall, about 8 feet high, and standing out about 7 feet in advance<sup>h</sup> below the sill of the east window;

<sup>h</sup> The will of King Henry VII. directs that there shall be a space behind the high Altar of eight feet: "I will that the quier of my said college of Eton shall conteyne in length 103 feet of assize, whereof, be-

hinde the high altare shall be 8 feete, and from the said altare to the quier dore 95 fete." Nichols' Collection of Royal Wills, 4to. p. 295.

behind this wall, immediately under the window, and in the recess of it, is another small mass of masonry without a slab, about half the size of the high Altar, and also plain, with a Piscina on the south side; as there is no other Credence or Piscina to the high Altar, but small doors at each end of it through the Reredos wall, it is very possible that this may have been the Credence table: there is a separate entrance or Priest's door at the south end of this passage or vestry. Whatever ornament belonged to the Altar or its Reredos, must have consisted of the hangings only, as the masonry is all quite plain. There are small chantry Altars on each side of this chancel under the canopies of tombs of the Arundel family; that on the south side is perfect, with the crosses on it, and with its Reredos and canopy.

In the church of Porlock, Somersetshire, the original high Altar has been preserved, though not in use; it is placed against the north wall of the chancel: the slab has no crosses remaining, but they have probably been erased; the support is solid,



Porlock, Somerset.

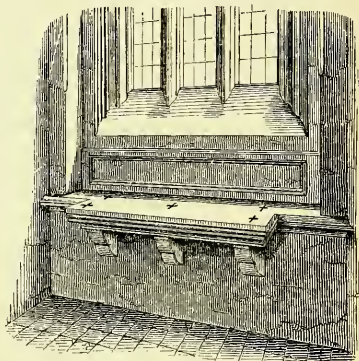
and richly panelled in the style of the fifteenth century; in the centre panel is a shield with the five wounds of Christ. In Dunster church, Somersetshire, there is a solid stone Altar among some rubbish in a dark recess behind a high tomb on the north side of the chancel; this is said to have been the original high Altar. In the ruined church of St. Mary Magdalene, at Ripon, the high Altar has escaped destruction.

There are chantry Altars remaining in the following churches. Of the twelfth century: at Abbey Dore, Herefordshire, is one said to be Norman; it stands on three stone legs. At Grosmond, Monmouthshire, is a solid stone Altar, one side let into the wall.

Of the thirteenth century: there is one in the chapel of the

Pix at Westminster, which, from the ornaments of a bracket adjoining, appears to be of the time of Henry III.; the Altar itself is quite plain and solid.

Of the fourteenth century : Chipping-Norton, Oxon ; this consists of a slab or table supported on stone legs, and is situated in a chapel attached to the north side of the chancel (now used as a vestry) ; under this chapel is a vault or crypt, and over it a room which does not appear to have been used as a chapel : the whole of this building is of the same age as the chancel itself. Warmington, Warwickshire ; this consists of a slab supported on brackets, and is in a similar situation to that at Chipping-Norton. Burford, Oxon ; this is a table with legs, and in the same situation. Shotteswell, Warwickshire ; this is a slab supported on brackets, and situated in a small chapel or oratory at the west end of the north aisle, the entrance to which is a small ogee-headed doorway of very elegant proportions. In the chapel of Broughton Castle, Oxon, a slab supported on brackets. Every one of these has a window immediately over it, mostly square-headed, but the mouldings shew them to be of the fourteenth century.



Chapel, Broughton Castle.

Of the fifteenth century : at Bengeworth, near Evesham. (Plate 2.) At Enstone, Oxon, are the remains of one at the east end of the south aisle ; this is solid, but the slab is gone : the Reredos screen is in a tolerably perfect state, filling up the space between the Altar and the window over it. (Plate 2.) And at Arundel are some beautiful examples, as before mentioned. In Gloucester cathedral, in the chantry chapel over the entrance to the Lady Chapel ; the slab is mutilated, but three of the crosses remain, and parts of two legs that supported it. In the Lady Chapel, Christ Church, Hants, the Altar remains, covered

with a Purbeck marble slab. At Claypole, near Newark, Lincolnshire, there is a chantry Altar perfect. In the chapel of the family of Titchborne, in Titchborne church, Hants, there is an ancient Altar, probably of the fifteenth century, consisting of a stone slab supported on wooden legs.

There are doubtless others, more or less perfect; the Piscina and brackets which belonged to such Altars, remain in many churches, and sometimes the corbels which supported the slab; the consecrated slab itself is frequently to be found in the pavement, generally with the face turned downwards, but sometimes upwards, with the five crosses visible, as in St. Clement's Church, Sandwich; St. Giles's, Oxford; Lincoln Cathedral, and many other places; in fact, few Gothic churches are without some or all of these traces in the chapels, oratories, or chantries, of which we read so frequently.

Altar is a term also applied to a small portable tablet serving for the consecration of the elements, when required to be consecrated away from a proper Altar in a church or chapel. It was called "super-altare," and "upper altar," and was in fact a portable Altar, which might be used on all occasions and in all places where it was required. One of silver was found in the coffin with the body of St. Cuthbert, when his grave was opened in 1827. A licence from the Pope seems to have been necessary to entitle any one to have a portable Altar; and that granted by Eugenius IV. to the Prior of Coldyngham is printed in "*Historiæ Dunelmensis Scriptores tres*," published by the Surtees Society, p. cclxvj.

"Beyng in purpose on a solemne daye,

"To take his way vp to the *hye altere*."

Lydgate's *Boccace*, fol. lvi.

"He gede to þe *hie autere*, & stode & rested him þore." Langtoft, p. 330.

Test. Thomæ Ughtred, 1398: "*lego capellæ cantariæ de Kexby vestimentum meum rubeum stragulatum cum auro, cum omni apparatus altari meo portatili pertinente, cum calice deaurato.*"

Test. Ebor., p. 244.

Test. Domini Thomæ de Hoton: rectoris ecclesiæ de Kyrkesbymysperton (1351)  
 "*lego domino Willielmo clerico capellano meo j super-altare.*" Test. Ebor., p. 65.



Test. Walteri Berghe, 1404: "Item lego eidem Gildæ (Sancti Georgii) unum *superaltare* de blakegete." (jet.)

Test. Ebor., p. 334.

"Unum *superaltare* lapideum."

Inventory of Crown Jewels, 3rd Edw. III. Archæol., vol. x. p. 248.

The Communion-table was at first placed by the Reformers in the same situation which the stone Altar had occupied, *attached* to an eastern wall, which appears clearly to have been the English custom, whatever may have been that of foreign countries. This position gave great umbrage to the Puritans, and caused much altercation; during the period of their triumph under Cromwell, the Communion-table was placed in the middle of the Chancel, with seats all round it for the communicants; at the Restoration it seems to have been almost universally replaced in its original position, but in a few rare instances the Puritan arrangement was suffered to remain, as at Deerhurst, Gloucestershire; Langley Chapel, near Acton Burnel, Shropshire; Shillingford, Berks, &c. In Jersey this puritanical position of the table is still very common.

Queen Elizabeth's "Advertisements," or "Articles" of the year 1564, require

"that the parish provide a decent table, *standing on a frame*, for the Communion-table."

Bp. Sparrow's Collection, p. 125, edit. 1684.

Hence it appears that by the word *table*, at the era of the English Reformation, the *slab* only was meant. These slabs or tables may sometimes be met with in their original unfixed state.

It appears from a passage in the Rationale of Durandus, that the Altar consisted of two parts, the "Holy-table," or slab, and the frame or other support.

"An Altar also once consecrated is not to be re-consecrated, unless it should happen to be desecrated; which occurs, first, if the table (*mensa*), that is, the upper slab (*superior tabula*) on which the consecration chiefly (*principaliter*) takes place, has been moved, or changed in its form, or enormously—say beyond half—broken . . . . Thirdly, an Altar is re-consecrated, if the joining by which . . . the table (*mensa*) adheres to the frame (*stipuli*) [of the Altar] . . . has been moved . . . Fourthly, an Altar is re-consecrated if to it, or to



the joining of the table (*mense*) and the structure below it (*structuræ inferioris*), there is made so great an addition as that it loses its ancient form."

Durandi Rationale, lib. i. Rubric : de Ecclesiæ Dedicatione.

"In either wall three lyghts and lavatoris in aither side of the wall, which shall serve for four *Auters*."

Contract for Fotheringhay, p. 23, Oxf. Ed., 1841.

"Also the forsaide Richarde sall make with in the quere a *hegh awter*."

Contract for Catterick Church, p. 9.

A.D. 1533. "It'm, in the kynges closett an *awltre* wrought rownde abowte the hedgys w<sup>t</sup> antyk, and a cofer w<sup>t</sup> tylls therto for the preste to say masse on."

Abstracte of certayne Reperacions done within the Kyngs Towr of London, xxiiiith year of Henry VIIIth., apud Bayley's History of the Tower of London, 4to. 1821, vol. i. Appendix, p. xxxii.

1547. "1st Edw. VI. Eight Tabernacles were sold out of the Church which were for the most part over the *altars*. Three *Aulter Stones* then sold. . . . See in an account 1st Queen Marie, then they set up their *altars* again."

St. Mary Magdalene Parish, Peshall's Oxford, p. 227.

"1551. The *altars* pulled down and the painted windows, and 16s. bestowed in other (i. e.) plain glass windows that year for the church."

St. Giles's Parish, Peshall's Oxford, p. 217.

A.D. 1559. "Tables placed in some churches, but in others the Altars not removed. In the other, whereof, saving for an uniformity, there seemeth no matter of great moment, so that the Sacrament be duly and reverently ministered. Yet for the observation of one uniformity through the whole realm, and for the better imitation of the Law in that behalf, it is ordered that no Altar be taken down but by the curate and churchwardens. The Holy Table to be decently made, and set where the Altar stood ; at the Communion to be placed in good sort within the chancel, and afterwards placed where it stood before."

Injunctions by Queen Elizabeth, 1559. Sparrow, p. 82.

"1560. Payde for tymber and making the communion table 6s.

"For a carpet for the communion table 2s. 8d.

"For mending and paving the place where the *aultere* stooode 2s. 8d."

Accompts of St. Helen's, Abingdon, Archæol., vol. i. p. 16.

A.D. 1564. "And to set the Ten Commandments upon the east wall over the said Table."

Articles or Advertisements by Queen Elizabeth, A.D. 1564.

The Table of Commandments at Badgeworth, Gloucestershire, has the date upon it, 1595 : it is of oak, with the letters cut upon it, and much decayed.

ALTAR-SCREEN, FR. *Arrière-dos*, GER. *Altarschrein*: the partition behind an Altar. See REREDOS.

ALTAR-TOMB, a raised monument resembling a solid Altar. This is a modern term; the expression used by Leland is High-tomb.

ALTO-RELIEVO. See BASSO-RELIEVO.

ALUR, Alurc, Aloring, Alurping, Alourde, Alurde, Alour, Alour, Alley, FR. *Alleures*, ITAL. *Banchina*<sup>1</sup>. This word appears originally to have signified the passage, gutter, or gallery, in which persons could walk behind a parapet on the top of a wall, &c., or in other situations, but it afterwards came to signify the parapet itself, in which sense it is used in the contract for Catterick church.

“Alure, or Alurys of a tower or stepyle, *canal*, Cath. *grunda*.”

Prompt. Parv.

“Et fieri faciatis super eandem turrin in parte australi superius versus austrum, imas *aluras* de bono et forti maeremio et per totum benè plumbari, per quas gentes videre possint usque pedem ejusdem turris, et ascendere, et melius defendere, si necesse fuerit.”—Order for the Repair of the White Tower in 1241.

Bailey's Hist. of the Tower, vol. i. p. 107.

The alurs on the ramparts of a castle afforded a suitable place for the ladies, when martial exercises were exhibited in the courtyard beneath, or under the outer walls.

Vpe þe *alurs* of þe castles þe laydes þanne stode,  
And byhulde þys noble game, & wyche kyngts were god.

Robert of Gloucester's Chronicle, p. 192.

“Et desuper istam historiam fenestrarum erunt honesta *alours* et bretemontz batellata et kinnellata.”—Cont. for Durham Dormitory, 1398.

Historiæ Dunelm. Scrip. tres, clxxxi.

In the will of John de Qwenby (1394), the word is applied to the middle aisle, or passage of a church: for he directs his body to be buried—

“In corpore ecclesiæ Sanctæ Elenæ in vico de Aldewerke Ebor., videlicet in *alura* inter fontem et introitum chori.”

Testam. Ebor., p. 197.

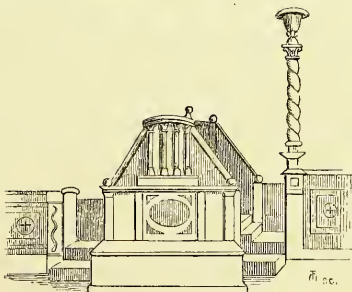
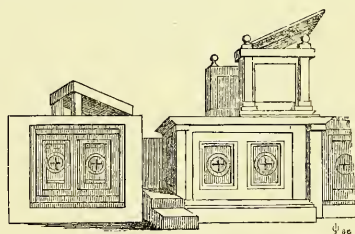
Lydgate, in “The Story of Thebes,” once applies this name to the walks in a garden, and in his “Boke of Troye” he uses it for covered walks, or “deambulatories” in streets.

<sup>1</sup> See Allorium and Aleors.—Ducange.

“ Deuysed were longe large and wyde  
 Of euery streate in the fronter syde  
 Freshe *alures* with lusty hye pynacles  
 And mounstryng outward costly tabernacles  
 Vauted aboue lyke to reclynatoryes  
 That called were deambulatoryes  
 Men to walke toghethers twaine and twaine  
 To kepe them drye when it happed to rayne.” Boke of Troye.

AMBO, FR. *Ambon*, ITAL. *Ambone*, GER. *Lesepult*: a rostrum, a kind of pulpit. Zozimus and Socrates the historians inform us, that St. Chrysostom preached from the *ambo*, for the greater convenience of the people. St. Austin also tells us, that for the same reason he preached from the *exedra* or *apsis* of the church<sup>k</sup>. It appears, from the ground-plans of early Christian churches, given by Bingham and others, that the name of *ambo* was applied to a reading desk, which was raised on two steps, and was sometimes situated near the west end of the choir, immediately within the entrance, sometimes on one side, as in the church of the Holy Cross at Jerusalem; in the larger churches this would obviously be a more convenient situation to preach from than the steps of the Altar, then the usual place.

The word *ambo* is explained by Ducange as “Pulpitum, tribunal Ecclesiæ, ad quod gradibus ascenditur.” (Gall. Jubé.) Durandus in his *Rationale* says, “Dicitur autem *ambo* — quia gradibus ambitur;” and he adds that in some churches it was placed in the middle of the choir, with two ascents to it by steps on each side, one from the east, the other from the west. In the upper part of the *ambo* there were usually two steps, from the higher of which the Gospel was read,



Ambo, St. Clement's Church, Rome, from Ciampini.

<sup>k</sup> *Archæologia*, vol. x. p. 323.

and from the lower the Epistle. There still remain some examples of the ancient ambo in the churches of St. Clement, St. Pancratius, and St. Laurentius, at Rome.

“*Ambonem* ibi vilem aspiciens, cryptis honestissime compositis, desuper honorifice constructum locavit.” Historia Episcoporum Antisiodor. cap. 45.

“Construxit etiam *Ambonem* auro argentoque decoratum, et arcus per gyrum throni ante ipsum altare.” Paulus Warnefridus in Episcopis Metensib. in Chrodegango.

“*Ambones*, ubi Epistolæ et Evangelium decantari solent.”

Cereemoniale Episcoporum, lib. i. cap. 12.

“Anagogium æneum quadripartitum donavit, evangelistarum figuras quatuor *ambones* gestantes, super quibus vicisim canitur evangelium, prout evangelistæ intitulantur; figuram Moysi æneam *ambonem* brachiis tenentem, et ad tergum candelabrum æneum tripartitum.”

Life of Bishop Brown, 1484—1514. in the Lives of the Bishops of Dunkeld, by Abbot Mill, or Mylne, a MS. preserved in the Advocates' Library, Edinburgh, and printed by the Bannatyne Club.

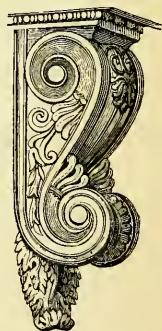
AMBRY, *Åumbry*, *Åmbre*. See ALMERY.

AMBULATORY, or DEAMBULATORY, *FR. Promenade*, *ITAL. Passeggio*, *GER. Spaziergang*: a place to walk in, such as cloisters, &c. See a quotation from Lydgate's Boke of Troye under ALUR.

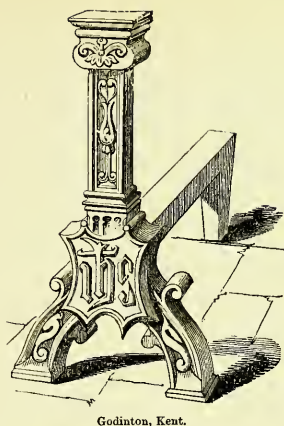
AMPHIPROSTYLE, AMPHIPROSTYLOS, *ITAL. Anfiprostilo*: a temple with a portico at each end. See TEMPLE.

AMPHITHEATRE, *ITAL. Anfiteatro*: a double theatre, a very spacious building, of a circular or oval form, used chiefly by the Romans to exhibit the combats of gladiators or wild beasts. The general taste of that people for these amusements is proverbial, and they appear to have constructed amphitheatres at all their principal settlements. There are still considerable remains of them in this country at Cirencester, Silchester, and Dorchester; in France, at Arles, at Nismes in Languedoc; at Pola in Istria; and in Italy, the well-known Colosseum at Rome, at Verona, Capua, Pompeii and other places.

ANCONES, *FR. Consoles*, *ITAL. Ancone*, *GER. Tragfeine*: the brackets supporting the cornice of Ionic doorways: called also CONSOLES, and TRUSSES.



ANDIRONS, *Aundirons*, *Handirons*,  
 ITAL. *Alare*, FR. *Chenets*, a term  
 of frequent occurrence in old inven-  
 tories, &c. and one which is still  
 well known in some parts of the  
 country, for the Fire-dogs: they are  
 generally enumerated as a "pair of  
 andirons," but occasionally only one  
 is mentioned. In the hall at Pens-  
 hurst, Kent, the hearth still remains  
 in the middle of the room, and there  
 stands on it *one* large fire-dog, con-  
 sisting of an upright standard at each end, and a bar between.



Godinton, Kent.

"Item, two payer of *andyorones*, w<sup>th</sup> heads and fore parts of copper; one payer being lesse than the other."

Inventory of Hengrave Hall, 1603. Gage's History of Hengrave, p. 27.

Andirons are perhaps not to be found now existing of a date earlier than the end of the fifteenth century, or the beginning of the sixteenth, and these seem not unfrequently to have belonged to religious houses, from the use of the letters *I.H.S.* upon them, as in that here given. The standards are made in various forms, sometimes in that of a human figure. In the reign of James I., and later, the ornamental parts of andirons in the houses of the nobility appear sometimes to have been made of silver.

This word occurs in the inventories of the Priory of Finchale, published by the Surtees Society.

1360. In "*Coquina*, j *andirne*," p. liij.

1397. In "*Aula*, ij *aundhyrmys*," p. cxvij.

In "*Coquina*, j *aundhyryn*," p. cxviiij.

1411. In "*Aula*, ij *hawndyrnes*," p. clvj.

1465. In "*Aula*, ij *hawndirynz*," p. cxcviiij.

The following also occurs in 1360.

"Item in Torali, unum magnum *chemene* pro torali de novo factum," p. liij.

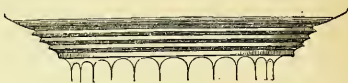
And in 1465, in the

"*Domus ustrinæ*. j *chymna* de ferro<sup>1</sup>," p. cxcix.

<sup>1</sup> It is not usual to find the iron chimney during the sixteenth century this is constantly noticed, and not the andirons;



ANNULET, FR. *Armelet*, ITAL. *Anelletto*, LISTELLO, SP. *Armellas*, GER. *Ringelchen*: a small flat fillet, encircling a column, &c., used either by itself or in connection with other mouldings: it is used, several times repeated, under the ovolo or echinus of the Doric capital.



ANTÆ, FR. *Antes*, PILASTRES, ITAL. *Ante*, GER. *Anten*; a species of pilasters used in Greek and Roman architecture to terminate the pteromata or side walls of temples, when they are prolonged beyond the face of the end walls. The first order of temples, according to Vitruvius, is called "IN ANTIS," because the pronaos or porch in front of the cell is formed by the projection of the pteromata terminated by antæ, with columns between them.



ANTE-CHAPEL, the outer part of a chapel, usually running north and south across the west end of the chapel: and would form the transept of a cruciform church if a nave were added, as was evidently intended at Merton College, Oxford. Waynfleet calls this part of his chapel the nave<sup>m</sup>. Cardinal Wolsey commenced pulling down the nave of St. Frideswide's church, and vaulting over the chancel and transepts, to form a chapel and ante-chapel for his new college of Christ Church; the work was suspended by his disgrace, and never finished; the vaulting of the chancel is completed, that of the transepts only commenced; the nave is shorn of half its original length, but the west part is enclosed and the window clumsily built in again, and the remainder preserved.

ANTEFIXÆ, or ANTEFIXES, FR. *Antefixes*, ITAL. *Antefisse*, GER. *Stringiegel*: ornamented tiles placed on the top of the cornice or

whence it may be concluded, either that the latter word had superseded the former, or, which seems more probable, that the furniture of the fire-place had changed. The term *iron chimney* appears to include the cast-iron back which is still frequently

found of the seventeenth century in old farm-houses. The general abandoning of wood fires has caused andirons to be but little used in the present day.

<sup>m</sup> Statutes, p. 119.

eaves, at the end of each ridge of tiling, as on the choragic monument of Lysicrates, at Athens; sometimes of marble, but generally of *terra cotta*, and ornamented with a mask, honeysuckle, or other decoration moulded on them. Also lions' heads carved on the upper mouldings of the cornice, either for ornament, or to serve as spouts to carry off the water, as on the Temple of the Winds at Athens.

ANTEPAGMENTA, the dressings or architrave of a doorway. This term does not include the frame of the door, which is of wood, but only the stone decorations, or stucco, when that material is used.

ANTEPENDIUM, the frontal of an Altar. See FRONTAL.

APOPHYGE, APOTHESIS, APOPHYSIS, FR. *Congé*, ITAL. *Apofigi*, *Apotesi*, *Imoscapo*, *Sommoscapo*, GER. *Der Anlauf*, and *der Ab lauf*: the small curvature given to the top and bottom of the shaft of a column, where it expands to meet the edge of the fillet above the torus of the base, and beneath the astragal under the capital. It is also called the *scape* of a column.

APSE, FR. *Apside*, *Chevet*, ITAL. *Cappellone*, *Apside*, *Tribuna*, GER. *Rond*, *Tribune von Basiliken*; the semi-circular or polygonal termination to the choir or aisles of a church. (Plate 3.) This form is almost universally adopted in Germany, and is very common in France and Italy. A similar termination is sometimes given to the transepts and nave, and is also called by the same name. There are many churches with semi-circular apses at the east end in different parts of England<sup>n</sup>, chiefly in the

<sup>n</sup> The following examples of apsidal churches have been noticed in England, and there are doubtless many others.

<i>Berkshire</i> .....Padworth; Finchamstead;	<i>Hampshire</i> .....Nately; Romsey; Easton.
Remenham; Tidmarsh (polygonal of the Early English style). Plate 3.	<i>Herefordshire</i> ...Kilpeck; Moccas;
<i>Cumberland</i> .....Warthwick.	Pencombe; Peterchurch; Madeley.
<i>Derbyshire</i> .....Steetley.	<i>Hertfordshire</i> ...Bengeo.
<i>Essex</i> .....Great Maplestead; Little Maplestead; East Ham; Havensfield;	<i>Kent</i> .....Sutton (near Dover);
Chapels of Colchester Castle; and Bamborough.	Chapel of St. Bartholomew;
<i>Gloucestershire</i> ...Tewkesbury abbey;	Rochester; Canterbury cathedral.
Crypt of Gloucester cathedral.	<i>Middlesex</i> .....Westminster abbey;
	Chapel in the White Tower;
	St. Bartholomew the Great in Smithfield.

Norman style, and some in which this form has evidently been altered at a subsequent period. In several cases the crypts beneath have retained the form when the superstructure has been altered.

The same name may also be reasonably applied to all semi-circular or polygonal recesses or chapels for Altars, whether at the sides of the transepts, nave, or choir, or aisles, or at the west end. The term belongs *strictly* to the recesses found in basilicas and churches, &c., which are not carried up high enough to reach the roof; and is not properly applicable to those buildings in which the circular or polygonal walls are carried up the whole height, to receive the main roof. On the continent, apses are common on the eastern sides of the transepts, as at the church of St. Etienne, Nevers, and St. George de Bocherville, in Normandy; and they occur in the same situation, at the now destroyed church of the Priory at Dover, and at the eastern transept of Canterbury cathedral. One end of the transept of Soissons cathedral is semi-circular: the nave of Nevers cathedral has an apse at the west end; so also have two churches at Falaise, in Normandy: a church at Angers has both sides occupied by a series of semi-circular apses. The churches near the Rhine are remarkable for the universal occurrence of this form, which also prevails very generally throughout Germany. Dufresne has observed that the word Apsis denotes any thing that is framed in the figure of an arch, or a convex. It was sometimes also called Concha. (See Bingham, b. viii. c. 6. s. 9.)

APTERAL TEMPLE,—without columns on the sides. See TEMPLE.

AQUEDUCT, FR. *Aqueduc*, ITAL. *Aquidotto*, GER. *Wasserleitung*; an artificial channel for conveying water from one place to another,

Norfolk .. .....Heckingham;

South Runeton; Gillingham;  
Tritton.

Northamptonsh..Peterborough cathedral.

Oxfordshire ...Checkendon; Woodcote;  
Swincombe.

Suffolk .....Fritton.

Sussex .....Newhaven; Up-Waltham.

Warwickshire...St. Michael's, Coventry;  
Bilston.

Wiltshire .....Manningford Bruce.

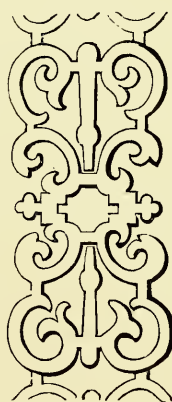
Worcestershire..Crypt of Worcester  
cathedral.

Yorkshire .....Ripon minster.

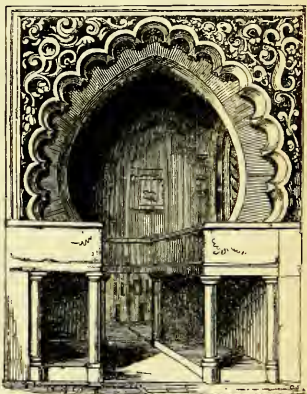
very frequently raised on arches, but sometimes carried under ground or on the surface. The Roman aqueducts rank amongst their noblest designs and greatest works. At Coutances in Normandy there is an aqueduct carried across a valley on pointed arches which is called a Roman work, but it has been rebuilt in the fourteenth century or later.

ARABESQUE, ITAL. *Arabesco* or *Rabesco*, GER. *Arabeske*: a species of ornament used for enriching flat surfaces, either painted, inlaid in mosaic, or carved in low relief: it was much used by the Arabs, and by the Saracens or Moors in Spain: their religion forbidding the representation of animals, they employed plants and trees, and with stalks, stems, tendrils, flowers, and fruit, produced an endless variety of forms and combinations. Hence fanciful combinations of natural objects to form the continuous ornament of a flat surface came to be called Arabesque, though differing so widely from the Arabian or Mohammedan compositions as to be filled with representations of animals of every variety, and with combinations of plants and animals, as well as combinations of animal forms almost equally discordant with nature. This style of ornament is more properly termed Grotesque. The name Arabesque has become so general as to be applied to the fanciful enrichments found on the walls of Herculaneum and Pompeii, and on the monuments of Egypt.

The most celebrated Arabesques of modern times are those of Raphael in the Vatican: this kind of ornament was much used in the domestic architecture of this country in the sixteenth and seventeenth centuries, and is frequent in monuments of the same period, particularly of the time of James I., and seems to have been termed in French, *manequinage*; and is probably what Hall the Chronicler terms "ancient Romaine woorke," or "entrayled woorke," 12 Hen. VIII.; and "vinettes and trailes of sauage worke," 19 Hen. VIII.



ARABIAN ARCHITECTURE, is called also Saracenic and Moorish, and may be called Mohammedan : it owes its birth to that religion, and became the predominating form of building wherever the followers of its tenets have extended their power. It is a fanciful and interesting style, in some degree combining Egyptian, Grecian, and Roman details, with the light fantastic lattice work of the Persians, all, however, blended with taste as well as skill ; and the borrowed forms are so adapted and reduced, as perfectly to harmonize with those qualities of grace and elegance which peculiarly distinguish the style. The walls are usually covered with rich mosaic work. The columns are remarkable for extraordinary lightness and variety of form, by no means deficient in beauty. The shafts are rather short and slender ; the capitals sometimes partake of the Greek character, but are oftener of fanciful and singular, though rich and elegant design. The arches are of three sorts, the horse-shoe, the semi-circular, and the pointed : they are frequently enriched by a sort of feathering or foliation round the arch bearing a close resemblance to Gothic work, and supposed to be of considerably earlier date than any thing of the kind in that style. The pointed arch is supposed by many persons to be an invention of the Arabs, suggested by some of the complicated forms of Oriental lattice work : it is found in the most ancient Arabian remains at



Casa Del Carbon, Granada.

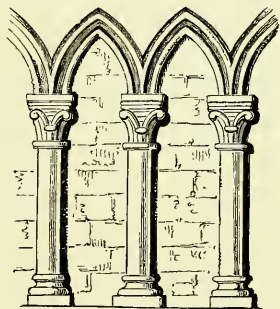
Cabul and Ispahan, amongst the interesting Mohammedan monuments of the tenth century at Cairo, and in numerous other ancient buildings of this style in Spain and Sicily, as well as in more eastern countries. The earliest Saracenic buildings of which the date is accurately known, are to be found in Cairo: the Nilometer was rebuilt where it now stands, and as it now appears, in 859 : the mosque of Teyloun was built in 879, and



the mosque of Hakem in 1003: the dates are recorded in Cuphic inscriptions, still existing on the walls of the buildings, and in all these buildings the pointed arch appears°. Care must be taken, however, to distinguish between the pointed arch and the pointed or Gothic *style*, which it has been too much the custom to consider as identical, whereas in fact they are perfectly distinct; and although the Arabian architects made use of the pointed arch from a very early period, they never attained the Vertical principle, which is the true characteristic of Gothic architecture; the horizontal line continued to be preserved in their buildings down even to the latest period. Even in Sicily, where the buildings were erected by Greek and Saracenic workmen, under the direction of Norman architects, the true principle of Gothic architecture is not found.

ARAEOSTYLE, FR. *à colonnes rares*, ITAL. *Areostilo*, GER. *Fernsäulig*. That style of the Grecian temple in which the columns are placed at the distance of four (and occasionally five) diameters apart. See Temple.

ARCADE, FR. *Arcature*, ITAL. *Arcata*, SP. *Arcada*, GER. *Bogen-gang*, *Bogenstellungen*: a series of arches, either open, or closed with masonry, supported by columns or piers; they were very frequently used for the decoration of the walls of churches, both on the exterior and interior: on buildings in the Norman style of the twelfth century, we frequently find them consisting of semi-circular arches intersecting each other, from which



Canterbury Cathedral.

Dr. Milner supposed the pointed arch to have had its origin. See Plates 4, 5, 6.

ARCH, FR. *Arc*, *Arcade*, *Arche*, ITAL. and SP. *Arco*, GER. *Bogen*: a construction of bricks, stones, or other materials, so arranged as by mutual pressure to support each other, and to become capable of sustaining a superincumbent weight.

° See Knight's Normans in Sicily, p. 347.

The origin of the arch is involved in an obscurity which is never likely to be cleared away, and it is a disputed point where the earliest examples of its use are to be found. Some contend that it was unknown to the Greeks during the best and purest age of their architecture, and was introduced by the Romans, and some ascribe the invention of it to the Etruscans, while others assert that it was known to the ancient Egyptians<sup>p</sup>.

But with whatever people the arch may have originated it is certain that the Romans were the first to bring it into general use. The influence which the arch has had in effecting changes in architecture is much greater than is generally supposed: not only may the vitiation which took place in the Roman be ascribed to it, but even the introduction of Gothic architecture, for it gradually encroached upon the leading principle of classical architecture, that the horizontal lines should be dominant, until that principle was entirely abrogated. When first introduced the arch was used quite independent of the columns and their entablature, springing from an impost behind the column, and not reaching high enough to interfere with the entablature, the impost being a few plain mouldings something in the nature of a cornice, and with no resemblance whatever to a capital. At a subsequent period this application of the arch was departed from. In the arch of Hadrian at Athens the arch is still in the same relative position in regard to the columns, but the impost is made into a positive and very rich capital, and the jamb con-

<sup>p</sup> Sir G. Wilkinson, a careful investigator, who has had better opportunities than most people of ascertaining the fact, and whose opinion is therefore entitled to have great weight, asserts, in very decided language, that the ancient Egyptians were thoroughly acquainted with the arch. He had long felt persuaded that the greater part of the crude brick vaults in the western tombs of Thebes were at least coeval with the eighteenth dynasty, but had never been fortunate enough to find proofs to support his conjecture, till chance threw in his way a tomb, vaulted in the

usual manner, with an arched doorway of the same materials, stuccoed, and bearing in every part the fresco paintings and name of Amunoph I. (B.C. 1540.) Innumerable vaults and arches exist in Thebes, of early date, but unfortunately none with the names of kings remaining on them. The style of the paintings in the crude brick pyramids evince at once that they belong either to the end of the last mentioned, or the beginning of the seventeenth dynasty.'—*Wilkinson's Manners and Customs of the Antient Egyptians*, First Series, vol. ii. p. 116, 117.

verted into a pier or pilaster with a separate base; the arch also itself rises so high as to cut into the architrave of the entablature, although the frieze and cornice are uninterrupted. At the aqueduct of Hadrian, also at Athens, the arch springs from the architrave of the entablature above the columns, and entirely breaks off the continuity of the frieze and cornice, so that the principle of the leading lines being horizontal is entirely destroyed. When once the application of the arch above the columns had been introduced, it appears never to have been abandoned, and the entablature was either broken into angles or altogether interrupted to suit the arch, the principal object aimed at being an appearance of height and spaciousness. In some instances the entablature is omitted entirely, and the arch rises directly from the capital of the column, as in Gothic Architecture. When, after the dominion of the Romans was destroyed, and the rules governing the true proportions of architecture, from which they had themselves so widely departed, were entirely lost, the nations of Europe began again to erect large buildings, they would naturally endeavour to copy the structures of the Romans; but it was not to have been expected, even supposing they were capable of imitating them exactly, that they would have retained the clumsy, and to them unmeaning appendage of a broken entablature, but would have placed the arch at once on the top of the column, as we know they did; hence arose the various styles which preceded the introduction of the pointed arch, including the Norman. Antiquaries are not agreed upon the origin of the pointed arch, some contending that it is an importation from the east, and others that it is the invention of the countries in which Gothic architecture prevailed, and these last are again divided in opinion as to the manner in which it was discovered; but be its origin what it may, the pointed arch was not introduced to general use on this side of Europe till the latter half of the twelfth century. From that time it continued, under various modifications, to be the prevailing form in the countries in which Gothic architecture flourished, until

the revival of the classical orders: one of the best authenticated instances of the use of the pointed arch in England is the circular part of the Temple Church of London, which was dedicated in 1185<sup>a</sup>. The Choir of Canterbury Cathedral, commenced in 1175, is usually referred to as the earliest example in England, and none of earlier date has been authenticated.

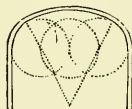


1

The only forms used by the ancients were the semi-circle (fig. 1), the segment (fig. 2, 3), and ellipse (fig. 4), all of which continued prevalent till the pointed

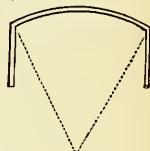


2



4

arch appeared, and even after that period they were occasionally employed in all the styles of Gothic architecture. In the Romanesque



3

and Norman styles, the centre, or point from which the curve of the arch is struck, is not unfrequently found to be above the line of the impost, and the mouldings between these two levels are either continued vertically (to

which arrangement the term



6

*stilted* has been applied), (fig. 5), or they are slightly inclined inwards (fig. 6), or the curve is prolonged till it meets the impost



5

(fig. 7): these two latter forms are called horse-



7

shoe arches (Fr. *arcs en fer à cheval*): pointed arches are sometimes elevated in a similar manner, especially in the Early English style, and are

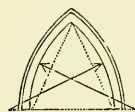
<sup>a</sup> The large arches over the transepts in the Church of St. Bartholomew the Great, London, are sometimes referred to as earlier examples of pointed arches, under the idea that they are the work of Prior Ray, who founded the Church in 1123. The author of this note examined them some years ago, in company with

Mr. Petrie, the Keeper of the Records in the Tower, and Mr. Rickman (both now no more), when we satisfied ourselves that they had been re-constructed with the original materials, a course which is found to have been followed in other instances in places where stone is scarce.

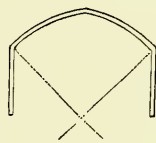
called by the same names (fig. 8), but they are principally used in Moorish architecture. The proportions given to the simple pointed arch (*Fr. ogive*) are threefold; viz., the equilateral (fig. 9), which is formed on an equilateral triangle; the lancet (fig. 10), formed on an acute angled triangle, and the drop arch (fig. 11), formed on an obtuse angled triangle; these, together with the segmental pointed arch (fig. 12), are the prevailing forms used in Early English work, al-



8



10

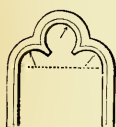


12



13

though trefoiled arches (fig. 13, 14, 15), cinquefoiled, &c. (fig. 16, 17), of various proportions are



14



15



16



17

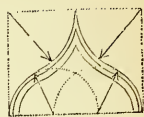
frequently met with, especially towards the end of the style, but they are principally used in panellings, niches, and other small openings. Simple pointed arches were used in all the styles of Gothic architecture, though not with the same frequency; the lancet arch is common in the Early English, and is sometimes found in the Decorated, but is very rarely met with in the Perpendicular; the drop arch and the equilateral abound in the two first styles, and in the early part of the Perpendicular, but they afterwards in great measure gave way to the four-centred. Plain and pointed segmental arches also are frequently used for windows in the Decorated and Perpendicular styles, but not often for other openings<sup>r</sup>. With the Decorated style was in-

<sup>r</sup> A very undue importance is sometimes attached to the form of the arch as evidence of the date of a building: if it is

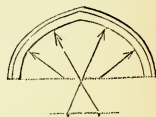
four-centred, or of any other shape which did not appear before a determinate period, it proves that it cannot be older than that



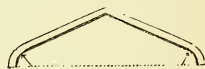
troduced the ogee arch, Fr. *Arcade en talon* (fig. 18), which continued to be used throughout the Perpendicular style, although less frequently than in the Decorated; it is very common over niches, tombs, and small doorways, and in Northamptonshire in the arches of windows, but the difficulty of constructing it securely precluded its general adoption for large openings. About the commencement of the Perpendicular style the four-centred arch (fig. 19) appeared as a general form<sup>s</sup>, and continued in use until the revival of classical architecture; when first introduced the proportions were bold and effective, but it was gradually more and more depressed until the whole principle, and almost the form, of an arch was lost, for it became so flat as to be frequently cut in a single stone, which was applied as a lintel over the head of an opening. In some instances an arch, having the effect of a four-centred arch, is found, of which the sides are perfectly straight, except at the lower angles next the impost (fig. 20); it is generally a sign of late and bad work, and prevailed most during the reigns of Henry VIII., Elizabeth, and James I. The four-centred arch appears never to have been brought



18



19



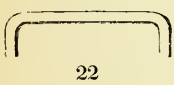
20

period, but nothing more, for although after the invention of that particular form others may have sprung up, and have been brought into more general use, still, as the earlier must be in existence, it is to be expected that it would occasionally be adopted; and this is actually the case, for semi-circular arches are to be found of all dates; hence a building is not necessarily older than the date of the introduction of the pointed arch, because it has round arches. In investigating Gothic architecture, it is important to distinguish between *forms* and *principles*; an arch is only a *form*, and may be changed without affecting the *principles* of the style. However startling

it may sound, it is yet true that it would be very possible to erect a building in any style of Gothic architecture in perfect purity without a single pointed arch in any of its parts; it would be a singularity, from the absence of the usual *forms* in the leading features, but they would not affect the *principles*.

<sup>s</sup> A very few examples of four-centred arches of earlier date are to be met with, but they appear to be quite accidental; and as a general rule, this form of the arch may be taken as a sure proof that the work in which it is found is not older than the reign of Richard II.

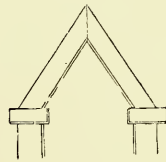
into general use out of England, although the flamboyant style of the continent, which was cotemporary with our Perpendicular, underwent the same gradual debasement; the depressed arches used in flamboyant work are flattened ellipses (fig. 21), or sometimes, as in late Perpendicular, ogees, and not unfrequently the head of an opening is made straight,



with the angles only rounded off (fig. 22): this last form and the flattened ellipse are very rarely

met with in England.

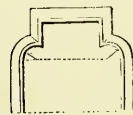
The foregoing enumeration includes all the leading varieties of arches, but it must be obvious that many of them may be considerably modified by forming them of different curves. There is also the rampant arch, the imposts of which are at different levels; and what is called a flat arch, which is constructed with stones cut into wedges or other shapes so as to support each other without rising into a curve, and considerable ingenuity is often displayed in the formation of these. Notice must also be taken of a construction which is not unfrequently used as a substitute for an arch, especially in the style which is referred to as perhaps being Saxon, and which produces a very similar effect (fig. 23); it consists of two straight



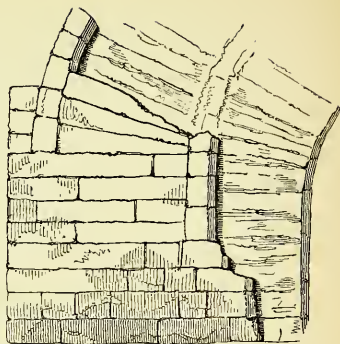
stones set upon their ends and leaning against each other at the top, so as to form two sides of a triangle and support a superincumbent weight; excepting in the style just alluded to, these are only used in rough work, or in situations in which they would not be seen, as on the insides of the belfry windows at Goodnestone church, near Wingham, Kent<sup>t</sup>.

<sup>t</sup> There is one form given to the heads of openings, which is frequently called an arch, although it is not one. It consists of a straight lintel, supported on a corbel in each jamb, projecting into the opening so as to contract its width; the mouldings, or splay of the jambs and head, being

usually continued on the corbels, producing an effect something like a flattened trefoil (fig. 24); See Lutton, Plate 48; the corbels are usually cut into a hollow curve on the under side, but they occasionally

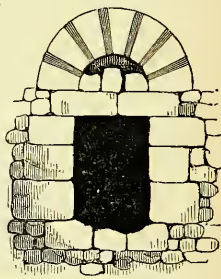


In the construction of their arches the ancients seem, in their principal buildings, to have used simple wedge-shaped stones, or *voussoirs*, with nothing remarkable in their proportions; but at Autun, in Burgundy, there are the remains of an arch over an opening in a tower of Roman work, the outer face of which is constructed with two series of *voussoirs* of long



Autun.

and narrow proportions separated by a course of small and nearly square stones, and another course of the same kind is set round the outer series of *voussoirs*. The Romans very frequently built their arches, in works that were not made ornamental, with bricks and stones alternately, sometimes with two bricks between each stone, as in the walls at Le Mans and Bourges, sometimes alternately two stones and two bricks, as at an aqueduct near Luynes, on the banks of the Loire, and the arches had very frequently a double or single course of bricks set round them: this mode of constructing arches continued after the Romans were subdued, as it is to be found in the old nave of Beauvais cathedral, called Notre Dame des Basses Œuvres, in the keep of the castle, and in the church at Langeais, on the Loire, and in the church of St. Pierre, at Le Mans (if any of it still exists), and in this latter building the arches of some of the

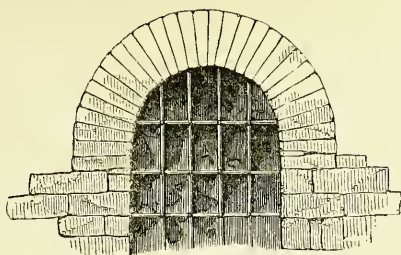


Castle Langeais.

vary in form. These heads are most commonly used for doorways. In the southern parts of the kingdom they are not abundant, and when found are generally of Early English date, but in the north they are much more frequent, and were used to a considerably later

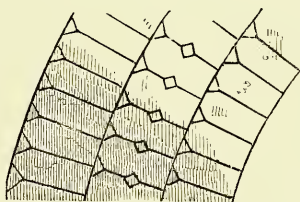
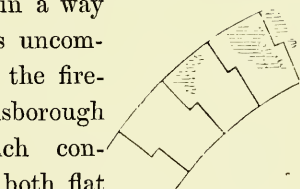
period. In France, where the actual openings of the doorways are so constantly made square, while all the leading mouldings are arched, a corbel is very frequently found in a similar situation, which is often ornamented or carved into a figure.

windows are formed with long narrow stones like those noticed above, at Autun. Subsequent to the time of the Romans the voussoirs of arches were occasionally cut into varied forms, sometimes apparently from an idea of

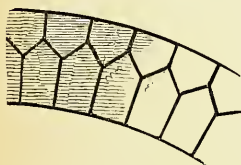


St. Pierre, Le Mans.

giving additional strength, and sometimes for the sake of ornament. At the mausoleum of Theodoric, at Ravenna, they are notched or joggled into each other in a way that in Norman work is by no means uncommon, especially in flat arches, as at the fire-places in Fountain's abbey, and Conisborough castle, (see Plate 54,) and which continued to be used occasionally in both flat and curved arches as late as the Decorated style, for it is found in the ruins of the palace of the Bishops of Soissons, at Septmones, and at a doorway at Lincluden abbey, which are of this date. At the church of Langeais, on the Loire, and at the west doorways of the cathedral at Le Mans, and of the church of St. Etienne,



Le Mans.



Langeais.

Nevers, arches

may be seen in which the stones are cut into fanciful shapes for the sake of ornament. The head of the opening of the west doorway of Rochester cathedral may

be referred to as a good specimen of a flat arch upheld by the stones fitting into each other, and the same mode of construction is used in a segmental arch at the abbey of Jumièges, in Normandy. (See Plates 7 to 11.)

ARCH-BUTTRESS, or FLYING-BUTTRESS, FR. *Arc-boutant*, *contre-fort*, GER. *Schwibbögen*: a boldly projecting buttress, with an opening under it, forming an arch. See BUTTRESS, and Plate 25.

"A cors (*of stone*,) with an *arch buttant*." William of Worcester's Itinerary, p. 269.

"And either of the said isles shall have six mighty *arches* butting on either side to the clere-story." Contract for Fotheringhay Church, p. 24.

ARCHITRAVE, FR. *Architrave*, ITAL. *Architrave*, GER. Unterbalken, Hauptbalken: the lowest division of the entablature, in classical architecture, resting immediately on the abacus of the capital: also the ornamental moulding running round the exterior curve of an arch: and hence applied to the mouldings round the openings of doors and windows, &c.

ARCHIVOLT, *Archibault*, *Archewote*, FR. *Archivolte*, *Douelle*, ITAL. *Archivolto*, GER. Unterbogen, Gurt: the under curve or surface of an arch, from impost to impost. The archivolt is sometimes quite plain, with square edges, in which case the term *soffit* is applicable to it: this kind of archivolt is used in the Roman, and Romanesque styles, including those buildings in this country which are by some considered as Saxon, and in the early Norman, as at the chapel in the White Tower of London, &c.: in later Norman work it usually has the edges moulded or chamfered off; and towards the end of that style, and throughout all the Gothic styles, it is frequently divided into several concentric portions, each projecting beyond that which is beneath (or within) it.

"Et supra quodlibet studium erit unum modicum et securum *archewote*."

Cont. for Durham Dorm., 1398. Hist. Dunelm. Scrip. tres, p. clxxxj.

"Pro singulis lectis monachorum faciet idem Petrus in utroque muro fenestras correspondentes, cum securis *archevoltis* supra se."

Ib., 1401. Hist. Dunelm. Scrip. tres, p. clxxxvij.

ARENA, FR. *Arène*, ITAL. and SP. *Arena*, GER. Kampfsplatz: the grand area or floor of an amphitheatre: sometimes applied to the amphitheatre itself; also to the body of a church.

ARK, a chest: which see.

"To þe ordre of Cisteaus he gaf tuo þousand mark,

"þe ordre of Clony a þousand, to lay vp in *arke*." Langtoft, p. 136.

"j flawndirsark" (Flanders ark.)

Testam. Joh\*. Preston, 1400. Test. Ebor., 270.

ASHLAR, *Achelor*, *Ashler*, *Aschelere*, *Assheler*, *Aslure*, *Astler*, *Achlere*, *Esilar*, FR. *Pierre-de-taille*, ITAL. *Pietra riquadrata*, GER.



Bunderwerfe, Quaterstein; hewn or squared stone used in building, as distinguished from that which is unhewn or rough as it comes from the quarry: it is called by different names at the present day, according to the way in which it is worked, and is used for the facings of walls, and set in regular courses, as distinguished from rubble. "Clene hewen" or finely worked ashler is frequently specified in ancient contracts for building, in contradistinction to that which is roughly worked.

"Et erit (murus) exterius de puro lapide, vocato *achiler*, plane incisso, interius vero de fracto lapide, vocato *roghwall*."

Hist. Dunelm. Scrip. tres, clxxx. Cont. for Durham Dorm., 1398.

"Quæ quidem alours et bretismentz erunt de puro *achiler* et plane incisso tam exterius quam interius."

Ibid., clxxxi.

"A course of *aschelere*."

Contract for Catterick Church, p. 9.

"With clene hewen *Asshler* altogedir in the outer side, unto the full hight of the said Quire; and all the inner side of rough stone, except the bench table stones."

Contract for Fotheringhay Church, p. 21.

"On the north syde the same tower, xl fote quynys in Cane *ashelar*."

"Abstracte of certayne Reperacions done within the Kyng's Tower of London."

Ap. Bailey's Hist. of the Tower, Appendix, vol. i.

"There is *Achlers* redie hewen, and othr filling stuff redie gotten in the Quarrel."

State of Norham Castle in the time of Henry VIII. Archæol., vol. xvii., p. 203.

"Let the stonys be *asler*, *sint saxa ad normam incisa*."

Hormani Vulgaria, p. 245.

"In the MSS. of Mid-Lothian the castle of Borthwick is said to be a great and strong tower, all of *Aslure* work, within and without, and of great height."

Grose's Ant. of Scotland, 1789. vol. i.

"Fol. 151. Here folwyth the maner and certeyne rule of meatynge of *ashelers*."

First, it is to understande that every *asheler* is xij ynche thykke & xvij ynches longe, wiche multiplied to gedere make ij . c . xvj ynches; and so every *asheler*, of what lengthe or brede that he be of conteyneth ij . c . xvj ynches; & that shalbe your devysore ever in meatynge of *ashelers*.

Eampylle of meatynge after the gawge of xij meten, in lengthe xvij yerdes, wyche makethe in fete liiij; which makethe in ynches vj . c . xlvij. wiche multiplied wyth the gawge makyngeth ynches, vij m<sup>le</sup>. vij . c . lxxvj. wiche devyded be ij . c . xvj. makethe of *ashelers*, xxxvj.

Accounts of the first Duke of Norfolk, A.D. 1465, 1466. Botfield's Records, p. 438.

ASPERGILL, *Aspersol*, FR. *Aspersoir*, *Gou-pillon*, SP. *Hissopillo*, ITAL. *Aspersorio*, *Aspergolo*: the *sprinkle* or instrument (somewhat resembling a painter's brush) used in the Romish Church to sprinkle holy water.

"Item unus situlus cum *Aspergerio* argentei pro aqua benedicta."

Cod. MS. Ecclesiæ Noviomensis, ap. Ducange.

"Item unum *Aspersol* cum hyssopo argenti."

Inventarium MS. Ecclesiæ Aniciensis, ann. 1444.  
ap. Ducange.



From Shaw.

"There was also belonging to this service a portable vessel for the Holy water, and an instrument attending it, called a *Sprinkle*. For we are told in Fox's Monuments, vol. iii. p. 262, that Dr. Chadsey being to preach before Bishop Bonner in his chapel at Fulham, after putting the stole about his neck, carried the Holy-water *Sprinkle* to the Bishop, who blessed him and gave him Holy-water, and so he went to his sermon." (Mr. Delafield's MS. in Bibl. Bodl.)

ASPERSORIUM, the stoup, or holy-water basin. In the accounts of All Souls' college, Oxford, in 1458, there is a charge, "pro lapidibus ad *aspersorium* in introitu ecclesiæ;" the remains of which may still be seen. The term is also sometimes applied to the aspergill, or sprinkle.

"Item unam citulam bene magnam argenteam cum *aspersorio* pro aqua benedicta."

Hist. Dunelm. Scrip. tres, cxljx.

ASTRAGAL, FR. *Astragale*, ITAL.

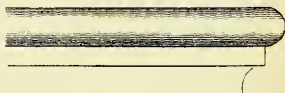
*Astragalo*, GER. Reif um eine Säule:

a small semi-circular moulding or

bead, either encircling a column, or in other situations.

ATLANTES, male figures used in the place of columns to support entablatures, &c.: so called by the Greeks, but by the Romans, *Telamones*.

ATRIUM, FR. *Vestibule*, ITAL. *Atrio*, GER. Der Hof: the hall or principal apartment in the houses of the ancients, usually entered by a short passage direct from the principal outer door, with the other apartments arranged around and beyond it. Atria were



occasionally entirely covered, but were generally left open in the middle, with the roof sloping inwards so as to throw the water into a basin or reservoir formed in the floor to receive it. Sometimes the roof was made to slope outwards so as to throw the water away from the centre. They were called by different names, according to the arrangement of the roof, and the number of columns to support it. The Atrium is supposed to be the same as the Cavædium.

ATTIC, FR. *Attique*, ITAL. *Attico*, GER. *Attisch*: a low story above an entablature, or above a cornice which limits the height of the main part of an elevation: it is chiefly used in the Roman and Italian styles.

BACKS, ITAL. *Puntoni*, GER. *Balken*: in carpentry, the principal rafters of a roof. See ROOF.

BAILEY, BAIL, BALLIUM, FR. *Baille*. This was a name given to the courts of a castle formed by the spaces between the circuits of walls or defences which surrounded the keep: sometimes there were two or three of these courts between the outer wall and the keep, divided from each other by embattled walls. The name is frequently retained long after the castle itself has disappeared; as the Old Bailey in London, the Bailey in Oxford.

“This ditch was sometimes called the ditch *del bayle*, or of the *ballium*; a distinction from the ditches of the interior of works. Over it was either a standing or draw-bridge, leading to the ballium: within the ditch were the walls of the ballium, or outworks. In towns, the appellation of ballium was given to any work fenced with pallisades, and sometimes masonry, covering the suburbs; but in castles was the space immediately within the outer wall. When there was a double enceinte of walls, the areas next each wall were styled the outer and inner ballia. The manner in which these are mentioned by Camden, in the siege of Bedford castle, sufficiently justifies this position, which receives further confirmation from the enumeration of the lands belonging to Colchester castle; wherein are specified ‘the upper bayley in which the castle stands, and the nether bayley,’ &c. The wall of the ballium in castles was commonly high, flanked with towers, and had a parapet, embattled, crenellated, or garreted: for the mounting of it there were flights of steps at convenient distances, and the parapet often had the merlons pierced with long chinks, ending in round holes, called oillets. Father Daniel mentions a work

called a *bray*, which he thinks somewhat similar to the *ballium*. (P. Daniel, tom. i. p. 604.) Within the *ballium* were the lodgings and barracks for the garrison and artificers, wells, chapels, and even sometimes a monastery. Large mounts were also often thrown up in this place: these served, like modern cavaliers, to command the adjacent country. The entrance into the *ballium* was commonly through a strong machicolated and embattled gate, between two towers, secured by a *herse* or *portcullis*. Over this gate were rooms originally intended for the porter of the castle: the towers served for the *corps de garde*."

Grose's Preface, p. 9, 10, 11.

See also Sayer's *Miscellanies*, 79. Bonner's Goodrich Castle, p. 29, note.

"E prendrum *le baile* senz nul delaïement."

Jordan Fantosme, l. 1247.

"Eam (civitatem Roffensem) cum exteriori *ballio* Castri, bellatorum suorum insultibus occupavit."

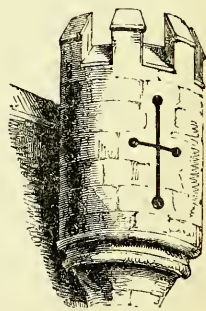
Matt. Westm., p. 334.

BALCONY, *Balcone*, FR. *Balcon*, ITAL. *Balcone*, GER. *Altan*, *Balfone*, *Söller*: a projecting gallery in front of a window, supported by consoles, brackets, cantelivers, or pillars, frequently surrounded by a balustrade.

"In the said Inner Court, and neare about the middle thereof, there is placed one faire fountaine of white marble, &c. &c. &c. . . . over against the South side of which fountaine the aforesaid privy gallery doth lie, being a roome waynscotted and matted and very pleasant; in the middle of which is a *belcone* of very good workmanship placed over against the said fountaine."

Survey of Nonsuch House and Park, 1650. Archæol., vol. v. p. 432.

BALISTRARIA, ARBALESTINA, ARBALISTERIA, ITAL. *Bales-  
triera*, *Feritoia*, GER. *Schiefſcharten*: a cruciform aperture in the walls of a fortress, through which cross-bowmen discharged their arrows: also the room wherein the *balistis* or *arbalists*, cross-bows, were deposited. These apertures do not appear to have been used in Norman architecture, but seem to have come into use in the thirteenth century; they are sometimes of very considerable length, as at Tonbridge Castle; the use of them was continued until late in the fifteenth century, as at Summeries, Bedfordshire, and Oxburgh, Norfolk. The terminations of the aperture were



Walmgate, York.

sometimes circular, and sometimes in the form of a shovel. See LOOPHOLE.

BALL-FLOWER<sup>u</sup>, an ornament resembling a ball placed in a circular flower, the three petals of which form a cup round it: this ornament is usually found inserted in a hollow moulding, and is generally characteristic of the Decorated style of the fourteenth century; but it sometimes occurs, though rarely, in buildings of the thirteenth century, or Early English style, as in the west front of Salisbury cathedral, where it is mixed with the tooth-ornament: it is, however, rarely found in that style, and is an indication that the work is late. It is the prevailing ornament at Hereford cathedral, in the south aisle of the nave of Gloucester cathedral, and the west end of Grantham church; in all these instances in pure Decorated work. Good examples occur in the early Decorated work of Bristol cathedral and Caerphilly castle, and somewhat later in the south aisle of Keynsham church, Somerset; also in a very curious early Decorated water-drain at North Moreton church, Berks. A flower resembling this, except that it has four petals, is occasionally found in very late Norman work, but it is used with other flowers and ornaments, and not repeated in long suits, as in the Decorated style. (See Kiddington, Plate 88.)



BALUSTER, FR. *Balustre*, ITAL. *Balaustro*, GER. Geländer: corruptly *banister* and *ballaster*, a small pillar usually made circular, and swelling towards the bottom, commonly used in a balustrade.

“Rayled with turned *ballasters* of free stone.”

Survey of Wimbledon, 1649. Archæol., vol. x. p. 404.

“The frontespeece of Nonsuch house is rayled in with strong and handsome rayles and *ballasters* of free stone.”

Survey of Nonsuch House, 1650. Archæol., vol. v. p. 433.

Mr. Gwilt, in his edition of Chambers's Civil Architecture, p. 322, observes, that

“The use of the baluster was unknown to the ancients. There is no trace of it in any of their works. Perhaps the most ancient are to be found in Italy,

<sup>u</sup> This ornament appears to deserve it bears considerable resemblance. rather the name of Hawk's Bell, to which

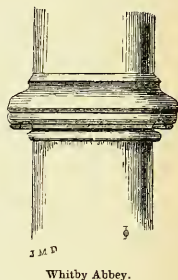


and it may be considered an invention which first appeared on the revival of the arts in that country. There are singular specimens of it at Venice and Florence. The first used were generally in the shape of stunted columns, and there are many examples of it surmounted by the Ionic capital."

**BALUSTRADE**, FR. *Balustrade*, ITAL. *Balaustrata*, GER. *Brustlehe*, *Balüstraße*: a range of small balusters supporting a coping or cornice, and forming a parapet or enclosure.

**BAND**, FR. *Bande*, *Face*, ITAL. and SP. *Benda*, GER. *Leiste*: a flat face or fascia, a square moulding, &c. encircling a building or continued along a wall, &c.; also the moulding, or suit of mouldings, which encircles the pillars and small shafts in Gothic architecture, the use of which was most prevalent in the Early English style.

Bands of this description are not unfrequently met with in very late Norman work, but they shew that it is verging towards the succeeding style; they are also occasionally to be found in early Decorated work. When the shafts are long they are often encircled by several bands at equal distances apart between the cap and base. The term is also applied to any continuous tablet or series of ornaments, &c. in a wall or on a building, as a band of foliage, of quatrefoils, of bricks, &c.



**BANKER**, *Banquer*: a cushion or covering for a seat.

"A docer & a new *bancquer* & ij Cochyns."

Will of Wm. Askame, 1389. Testam. Ebor., p. 129.

"Diversi panni de viridi pro tapetis ante altare, et *bankqueres* pro scabellis ibidem."

Hist. Dunelm. Scrip. tres, cclxxxvj.

**BAPTISTERY**, ITAL. *Battisterio*, FR. *Baptistère*: sometimes a separate building, sometimes the part of a church in which baptism was performed by immersion, of which a remarkable instance yet remains at Cranbrook, in Kent; or merely the enclosure containing the font, as at Luton, Bedfordshire, which is an ornamented erection of Decorated work, forming a canopy over the font. At Canterbury, the font stands in a circular building

communicating with the north side of the church, called Bell Jesus.

BARBICAN, *Barbycan*, FR. *Barbacane*, ITAL. *Barbacâne*, GER. *Warte*: a kind of watch-tower: also an advanced work before the gate of a castle or fortified town; or any outwork at a short distance from the main works, as at the Walmgate, York. There are good Barbicans remaining at Scarborough Castle, Yorkshire, and Carlisle Castle, Cumberland: the latter is a remarkable instance, having the station for the archers over the outer gate, with a parapet wall on both sides, that on the inside having long narrow loopholes instead of the usual embrasures, to enable them to shoot down on the heads of parties attacking the inner gate in case the outer one should be forced; there is also a passage or alur on the side wall communicating with the other parts of the fortifications. This term is usually applied to the outwork intended to defend the drawbridge, called in modern fortifications the *Tête du Pont*. It seems to have been frequently constructed of timber. Various conjectures respecting the etymology of this word are given by Grose (in a note, p. 8), the most probable of which appears to be Burgh-beacon. See also GETEE.

“*Barbycans* and also bulworkes huge  
Afore the towne made for hyghe refuge.”

*Lydgate's Boke of Troye.*

“And made also, by werkmen that were trew  
*Barbicans* and Bulwerkes strong and new  
Barreres, chaines, and ditches wonder deepe  
Making his auow, the city for to keepe.”

*Lydgate's Story of Thebes, fol. 384.*

“To begin from without, the first member of an ancient castle was the *Barbican*, a watch-tower, for the purpose of descrying an enemy at a greater distance. It seems to have had no positive place, except that it was always an outwork, and frequently advanced beyond the ditch; to which it was then joined by a drawbridge, and formed the entrance into the castle. Barbicans are mentioned in Framlingham and Canterbury castles. For the repairing of this work a tax called Barbecanage was levied on certain lands.”

*Grose's Preface, p. 9.*

"*Barbicanum*, a watch-tower, bulwark, or breastwork. Mandatum est Johanni de Kilmyngton, custodi castri regis, et honori de Pickering, quondam *Barbacanum* ante portam castri regis prædicti muro lapideo, et in eodem Barbacano quondam portam cum ponte versatili &c. de novis facere, &c. T. rege 10 August. claus. 17 Edw. II. an. 39."

Blount's Law Dictionary.

"The castle (Bedford) was taken by four assaults: in the first was taken the *Barbicans*, in the second the outer *Ballia*; at the third attack the wall by the old tower was thrown down by the miners, where, with great danger, they possessed themselves of the inner *Ballia*, through a chink; at the fourth assault, the miners set fire to the Tower (or Keep), so that the smoke burst out, and the tower itself was cloven to that degree, as to shew visibly some broad chinks; whereupon the enemy surrendered."

Camden's Britannia—Bedford. See also Bonner's Goodrich Castle.

**BARES**, those parts of an image which represent the bare flesh.

"To make the visages and hands and all other *bares* of all the said images, in most quick and fair wise."

Contract for the Monument of Richard Beauchamp, Earl of Warwick, in Blore's Monumental Remains.

**BARGE-BOARD**, *Berge-board*, *Verge-board*, or *¶arge-board*, GER. *Windfeder*, *Stirn Brett*; a board generally used on gables where the covering of the roof extends over the wall; it usually projects from the wall and either covers the rafter, that would otherwise be exposed, or occupies the place of a rafter. On the gables of houses and church porches, especially those of wood, barge-boards are very extensively used, but on the gables of the main roofs of churches they are very seldom found; there is one, of poor character, to the north transept of Sutton church, Sussex. The earliest barge-boards known to exist are of the fourteenth century; these generally have a bold and rich effect from their being deeply cut; they are very commonly formed into featherings or cusps, with one or two subordinate series of featherings, the spandrils being either carved or pierced with trefoils, &c., as at the north porch of Horsemonden church, Kent, and the George inn at Salisbury; sometimes a series of small tracery panels is used in addition to these featherings, as at Salisbury. (Plate 62.)

After the fourteenth century barge-boards were used most

abundantly, and of very various designs, and they not unfrequently supported a hipknob on the point of the gable, the upper part of which rises above the roof and terminates in a pinnacle, while the lower part hangs as a pendant below the barge-board, or a pendant alone was used without any pinnacle above the roof, as at Eltham palace. (Plate 62.) Many barge-boards of the fifteenth century have a very rich and beautiful effect, although for the most part they are less deeply cut than those of earlier date; they are usually either feathered, or panelled, or pierced with a series of trefoils, quatrefoils, &c., and the spandrils carved with foliage; when feathered, the cusps or points of the principal featherings have flowers sometimes carved on them. As Gothic architecture advanced, the barge-boards continued gradually (though with some exceptions) to lose much of their bold and rich effect, and in late work they are frequently merely carved with a line of stiff foliage in very low relief; they are also often without any enrichment beyond a few plain straight mouldings. (Plates 62, 63.)

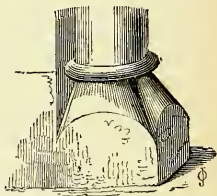
BARN. See GRANGE.

BARTIZAN, *Bartijene*: the small overhanging turrets which project from the angles on the top of a tower, or from the parapet or other parts of a building. "The Bertisene of the steeple" is mentioned in a passage quoted in Jamieson's Scottish Dictionary.

BASE, FR. *Base*, ITAL. *Base*, SP. *Basa*, GER. *Basis*, *Geftell*: the lower part of a pillar, wall, &c.: the division of a column on which the shaft is placed (Plate 34): the Grecian Doric order has no base, but the other classical orders have each their appropriate bases, which are divided into *plinth* and *mouldings*, though in some examples the former of these divisions is omitted. (Plate 12.) The height of the base is usually equal to about half the lower diameter of the shaft of the column: that used with the Tuscan order has a simple torus for its moulding, surmounted by a fillet; the Roman Doric has usually a base of the same kind, with the addition of an astragal between the torus and fillet: the bases used with the Ionic order vary, but the Attic

base is very common; this consists of two tori, with a scotia between, separated by small fillets, the forms and proportions of which differ in different examples, and in some instances this base is without a plinth: at the temples of Minerva Polias at Priene, and of Apollo Didymæus, near Miletus, bases are used with this order, consisting of two scotiæ, with two astragals, both below and above, as well as between them, over which is a large overhanging torus<sup>x</sup>. In the Corinthian and Composite orders the bases vary as they do in the Ionic, and the Attic base is also frequently used, but perhaps the most common is a base resembling the Attic, but with two scotiæ between the tori, separated by one or two astragals and fillets; the bases of these two orders differ very little from each other. (Plate 12.)

In middle age architecture, the forms and proportions of the various members not being regulated by arbitrary rules, as in the classical orders, the same capricious varieties are found in the bases, as in all the other features of each of the successive styles; it will therefore be impossible to do more than point out some of their more usual and prominent characteristics. In the Norman style the mouldings of the base often bear a resemblance to those of the Tuscan order, with a massive plinth which is most commonly square, even though the shaft of the pillar and the moulded part of the base may be circular or octagonal, and when this



Door, Haddiscoe, Norfolk.

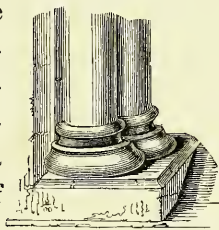
is the case, there are very frequently leaves or other prominent ornaments springing out of the mouldings and lying on the angles of the plinth: there is often a second or sub-plinth under the Norman base, the projecting angle of which is chamfered off. (Plate 13.) In the earlier period of this style the bases generally have but few mouldings, but they increase in numbers and vary in their arrangement as the style advances, and not unfrequently bear a very close resemblance to the Attic base of the ancients, especially as they approach the period of transition to the Early English style; this however is not

<sup>x</sup> These may be seen in Chandler, Revett, and Parr's *Antiquities of Ionia*, folio.



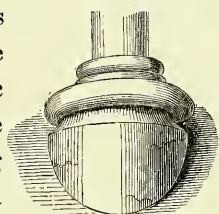
always the case, for many of the later bases have but little moulding on them.

At the commencement of the Early English style the bases differ but little from the Norman, having very frequently a single or double plinth, retaining the square form, with leaves springing out of the mouldings lying on the angles: at a later period the plinth commonly takes the same form as the mouldings, and is often made so high as to resemble a pedestal, and there is frequently a second moulding below the principal suit of the base, as at the Temple Church, London:



Window Shaft, Stanton Harcourt, Oxon.

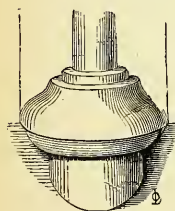
in this style the mouldings of the base sometimes overhang the face of the plinth. The mouldings of the Early English bases do not vary so much as those of the other styles; those which are most usual approach very nearly to the Attic base, although the relative proportions of the members are different, the upper torus being very frequently reduced to a mere bead, and the scotia being contracted in width and cut much deeper, which produces a strongly marked and very effective shadow. (Plate 14.)



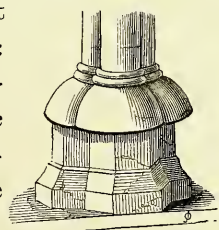
Window Shaft, Hereford Cathedral.

In the Decorated style there is considerable variety in the

bases, although they have not generally many mouldings: the plinths, like the mouldings, conform to the shape of the shaft, or they are sometimes made octagonal, while the mouldings are circular, and in this case the mould-



E. Window. Stanton St. John's, Oxon.

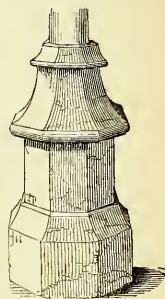


Piscina, Dorchester, Oxon.

ings overhang the face of the plinth; in some examples, where the shaft of the pillar is circular, the upper member only of the base conforms to it, the other mouldings, as well as the plinth, becoming octagonal: the plinths are often double and of

considerable height, the projecting angle of the lower one being worked either with a splay, a hollow, or small moulding. A common suit of mouldings for bases in this style consists of a torus (which overhangs the plinth) and one or two beads above it, as at Merton college chapel, Oxford. (Plate 15.)

In the Perpendicular style the plinths of the bases are almost invariably octagonal, and of considerable height, and very frequently double, the projection of the lower one being moulded with a reversed ogee or a hollow: when the shaft is circular, the whole of the mouldings of the base sometimes follow the same form, but sometimes the upper member only conforms to it, the others being made octagonal like the plinth: in clustered pillars in which there are small shafts of different sizes, their bases are often on different levels, and consist of different mouldings, with one or two members only carried round the pillar, which are commonly those on the upper part of the lower plinth. The characteristic moulding of the Perpendicular base is the reversed ogee used either singly or double; when double there is frequently a bead between them; this moulding, when used for the lower and most prominent member of the base, has the upper angle rounded off, which gives it a peculiar wavy appearance: the mouldings in this style most commonly overhang the face of the plinth. (Plate 15.)



Pier, Ewelme, Oxon.



BASE-COURT, FR. *Basse-cour*: the first or outer court of a large mansion, the stable-yard, or servants' court, distinct from the principal quadrangle, or *court of lodgings*, and in many instances divided from it by the great hall.

“ Into the *base-courte* she dyd me then lede.”

S. Hawes. Tower of Doct. Percy's Reliques, s. ix. l. 44.

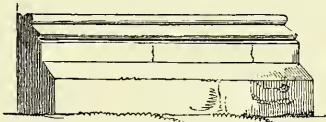
“ Most part of the *basse-courte* of the Castelle of Wreschil is al of tymbre.”

Leland, Itin., vol. 1. fol. 59.

BASEMENT, FR. *Soubasement*, ITAL. *Basamento*: the lower story

or floor of a building, beneath the principal one. In ordinary houses the lower story is not called a basement unless partly below the surface of the ground. In larger buildings, in which an architectural arrangement is introduced, the lower story, even if above the ground, is called a basement; if in the composition it serves as a pedestal or substructure for the main order of the architecture. The word appears to be sometimes used to signify a Stylobate, or almost any sort of substructure.

BASE-MOULDING, BASE-TABLE, Table-base, GER. Fußgesimse: a projecting moulding or band of mouldings near the bottom of a



wall, &c.; it is sometimes placed immediately upon the top of the plinth, and sometimes a short distance above it, in which case the intervening space is frequently panelled in circles, quatrefoils, &c. (Plates 86, 89.)

“Attaynyng vp from the *table base*,  
Where the standynge and the restynge was,  
Of this ryche crafty tabernacle.”

Lydgate's Boke of Troye.

BASILICA, FR. *Basilique*, ITAL. and SP. *Basilica*: the name applied by the Romans to their public halls, either of justice, of exchange, or other business. Their plan was usually a rectangle divided into aisles by rows of columns, that in the middle being the widest, with a semi-circular apse at one end in which the tribunal was placed. Many of these buildings were afterwards converted into Christian churches; and their ground-plan was generally followed in all the early churches, which also long retained the name, and it is still applied to some of the churches in Rome by way of honorary distinction.

BAS-RELIEF, BASSO-RELIEVO, GER. *Schnitzwerk*: sculptured work, the figures of which project less than half their true proportions from the wall or surface on which they are carved: when the projection is equal to half the true proportions it is called *Mezzo-relievo*; when more than half it is *Alto-relievo*.

BASTILE, FR. *Bastile*, ITAL. *Castello*, GER. *Schloß*: a fortifica-

tion or castle, frequently used as a prison; also a tower or bulwark in the fortifications of a town. Their number was much increased in England after the Norman conquest. See **PILE-TOWER**.

“And tafforce them let workmen vndertake,  
Square *bastiles* and bulwarkes to make.”

Lydgate's *Boccace*, fo. lvi.

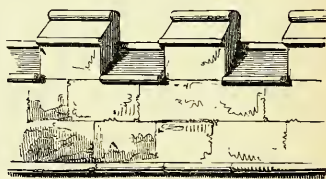
“Item, a *bastyle* lyeth southward beyond the water-gate, conteyning in length 60 virga.”

Description of Bristol Castle, Willelmi de Worcestre, p. 260.

**BASTION**, FR. *Bastion*, ITAL. *Bastione*, GER. *Bastion*: a rampart or bulwark projecting from the face of a fortification.

**BATTER**, a term applied to walls built out of the upright, or gently sloping inwards; for example, the towers of the castle, and of St. Peter's church, Oxford, of Isham church, Northants, and some others, *batter*; that is, they are smaller at the top than at the bottom, the walls all inclining inwards. Wharf walls, and walls built to support embankments and fortifications, generally *batter*.

**BATTLEMENT**, *Embattailment*, *Bateling*, FR. *Crènaux*, *Carneaux*, *Merlets*, *Bretesses*, ITAL. *Merli*, GER. *Zinne*: a notched or indented parapet originally used only on fortifications, but afterwards employed on ecclesiastical and other edifices. There can be little doubt that the ancients sometimes used a parapet, with openings at intervals much resembling a battlement, on the walls of their towns, but it is doubtful at what period battlements became common in the middle ages<sup>v</sup>. Few parts of a building are more liable to injury than the parapet, especially on military structures, it is therefore not to be wondered at that parapets older than the thirteenth century are of most extreme rarity. There is some ground for

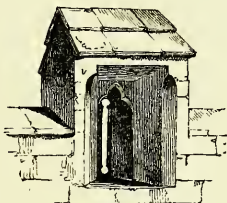


St. Mary's Beverley.

<sup>v</sup> It is manifest from the illuminations of Cædmon's Metrical Paraphrase of Scripture History, which is considered to have been written about the year 1000,

that battlements were used, at least occasionally, at a very early period. See *Archæol.*, vol. xxiv., Plates 77, 96, 100.

supposing that part of the embattled parapet of the keep of Rochester castle may be original; and, if so, it is of about the date of 1130<sup>2</sup>: in this example the parapet is two feet four inches thick, and six feet four inches high to the underside of the coping, the merlons are about six feet long, and the embrasures between them about two feet and a half in width. In the earlier battlements the embrasures appear to have been narrow in proportion to the size of the merlons. On ecclesiastical buildings the battlements are often richly panelled or pierced with circles, trefoils, quatrefoils, &c., and the coping is frequently continued up the sides of the merlons so as to form a continuous line round them, as at St. Peter's, Dorchester. (Plate 97.) On fortifications the battlements are generally quite plain, or pierced only with a very narrow, cruciform, or upright



Walls of York.

<sup>2</sup> The existing keep of Rochester castle is so popularly regarded as the work of Bishop Gundulph, who died in 1107, that it appears almost an act of presumption to question its being so; but the truth is, there is no real foundation for this belief, while there are very strong grounds for considering the building not to be Gundulph's work. The circumstance of his having erected works at Rochester is no proof whatever that he erected those which now exist, and the architecture of the building in question is quite unlike that of the age in which Gundulph lived: some of the arches have very good mouldings and zigzags on them, which were not used in the Early Norman style, and are not to be found, even in the chapel, at the White Tower of London, a building which *may* be regarded as the work of Bishop Gundulph; besides which, it is not very likely, supposing such mouldings and ornaments were in use at that period, that the great fortress of London, the metropolis of the kingdom, especially the

chapel, would have less decoration than that of an inferior city. Gervase, the monk of Canterbury, who was a cotemporary with Archbishop Becket, and therefore likely both from the time and place at which he lived to have the best means of gaining correct information, says, (col. 1664. l. 8.), ("rex Henricus I.) dedit et confirmavit ecclesiæ Cantuariæ, et Wilhelmo Archiepiscopo castellum quod est in civitate Roffensi, *ubi idem Archiepiscopus turrem egregiam ædificavit.*" This was William Corboil, who succeeded to the Archbishopric in 1122, and died in 1136, and it is to him that the present keep of Rochester castle is to be ascribed: the style of the architecture suits the period in which he lived, and it cannot be supposed that the "*turris egregia*" which he erected can have been so entirely swept away that no vestige or tradition of it exists, while Gundulph's tower, which (supposing the present gigantic keep to be his work) was too insignificant to be noticed by Gervase, remains entire.



opening, the ends of which often terminate in circles, called oillets, through which archers could shoot: sometimes the coping on the top of the merlons is carried over the embrasures, producing nearly the appearance of a pierced parapet, as at the leaning tower at Caerphilly. Occasionally on military structures figures of warriors or animals are carved on the tops of the merlons, as at Alnwick and Chepstow castles. Towards the end of the thirteenth century, and afterwards, battlements are very frequently used in ecclesiastical work as ornaments on cornices, tabernacle work, and other minor features, and in the Perpendicular style are sometimes found on the transoms of windows. It is remarkable that the use of this ornament is almost entirely confined to the English styles of Gothic architecture <sup>a</sup>.

“Et desuper istam historiam fenestrarum erunt honesta alours et bretesmontz *batellata* et kinnellata.”

Contract for Durham Dormitory, 1398. Hist. Dun. Scrip. tres, clxxxj.

“With a square *embattailment* therupon.”

Contract for Fotheringhay Church, p. 24.

“To the full hight of the highest of the fynials and *batayllment* of the seyd body.”

Ibid, p. 29.

“ . . . . . To reyse a wall  
With *bataylyng* and crestes marciall.”

Lydgate's Boke of Troye.

“The lang wauill betuix the Inner Ward and the nether yate next the watre, is fynysshed redie to the *batalling*.”

Memoir of the State of Norham Castle, temp. Hen. VIII. Archæol., vol. xvii. p. 203.

BAY, FR. *Baie*, *Travée*, ITAL. *Baia*, *Compartimento*, GER. *Bai*, *Abtheilung*: a principal compartment or division in the architectural arrangement of a building, marked either by the buttresses or pilasters on the walls, by the disposition of the main ribs of the vaulting of the interior, by the main arches and pillars, the principals of the roof, or by any other leading features that

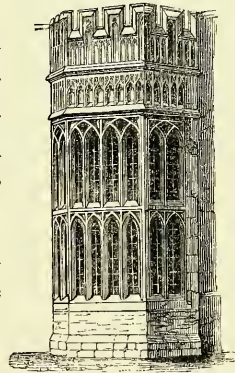
<sup>a</sup> In French architecture battlements are of the greatest rarity, either as parapets, or as ornaments on cornices, and other minor features.

separate it into corresponding portions. The word is also sometimes used for the space between the mullions of a window, properly called a *light*; it is occasionally found corrupted into *day*. (Plate 16.)

“Two barnes standing neare unto the said long stable on each side thereof, one of them conteyning seven *bayes* of building with a porch and two sheds and the other of them conteyning five *bayes* of building, and both of them tyled.”

Survey of Nonsuch House, 1650. Archæol., vol. v. p. 436.

BAY-WINDOW, GER. *Archnerfenster*, *Bogenfenster*: a window forming a bay or recess in a room, and projecting outwards from the wall either in a rectangular, polygonal, or semicircular form, often corruptly called a *bow-window*. Bay-windows do not appear to have been used earlier than the Perpendicular style, but at that period they were very frequently employed, particularly in halls, where they are invariably found at one end, and sometimes at both ends, of the dais, and the lights are generally considerably longer than those of the other windows, so as to reach much nearer to the floor. Semicircular bay-windows were not used till Gothic architecture had begun to lose its purity, and were at no period so common as the other forms. A variety of examples may be seen in the halls of the different colleges in Oxford and Cambridge; at the hall of the Palace at Eltham, Kent; at Crosby Hall, London; Thornbury Castle, Gloucestershire, &c. &c.



Crompton, Winyate, Warwickshire.

“With *bay windows*, goodly as may be thought.”

Chaucer, fo. 258.

“*Domus presbyterorum cum 4 baywyndowes de frestone.*”

William of Worcester, p. 196.

“Coveryng a great *bay wyndow.*”

“Reperacions done within the Kyngs Towr of London.” Temp. Hen. VIII.

Appendix to 1st vol. of Bailey’s Hist. of the Tower, p. xxvii.


“Item, for iij dayes werke uppon a *bay wyndow* and a stodye, xijd.

Item, for iiij moyneles to the same *bay wyndow* prise of every pece ijd.”

Accounts of Sir J. Howard, First Duke of Norfolk, A.D. 1465.  
Botfield's Records, p. 497.

“Item, the saide Thomas schall make a *baye window* in y<sup>e</sup> hall, of y<sup>e</sup> south side, of free stone.”

Contract for Hengrave Hall, 1525. Gage's History of Hengrave, p. 41.

BEAD, a small round moulding, called also astragal; it is sometimes cut into pearls or other ornaments in Grecian and Roman architecture, in which  it is much more frequently used than in the Gothic. See Plate 75.

BEAM, FR. *Poutre*, ITAL. *Trave*, GER. *Balken*; this term appears formerly, as at present, to have been applied generally to the principal horizontal timbers of a building, an additional epithet being used to point out the particular application of such of them as have no other specific names. It is impossible in a work of this nature to enumerate all the timbers to which this name is given, especially as the terms differ in different districts. The main beam, extending across the bottom of a roof to hold the wall plates in their places, and to counteract the tendency of the rafters to thrust out the walls, is called a *tie-beam*. See ROOF.

“And every *byndyng beme* yn thiknesse ix. ynch.”

Indenture, 1445, in the possession of Robert Benson, Esq.,  
Recorder of Salisbury.

“A great *beme* that was fett from Stratford bowe.”

Reperacions done within the Kyngs Tow<sup>r</sup> of London. Temp. Henry VIII.  
Appendix to 1st vol. of Bailey's Hist. of the Tower, p. xxii.

BED, a term used in masonry to describe the direction in which the natural strata in stones lie: it is also applied to the top and bottom surface of stones when worked for building.

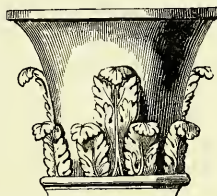
“Et erit le *beddyng* cujuslibet achiler ponendi in isto opere longitudinis unius pedis de assyse, ad minus; cum latitudine competenti.”

Contract for Durham Dormitory, 1401. Hist. Dunelm. Scrip. tres, clxxxviiij.

BED-MOULDINGS, BED-MOULD, the mouldings of a cornice in Grecian and Roman architecture immediately below the corona.

BELFRY, FR. *Beffroi*, ITAL. *Campanile*, GER. *Glockenturm*; a bell-tower, or campanile, usually forming part of a church, but sometimes detached from it, as at Evesham, Worcestershire, and Berkeley, Gloucestershire; Chichester cathedral, Sussex, &c. This term is also applied to the room in the tower in which the bells are hung. At Pembridge in Herefordshire, there is a detached belfry built entirely of wood, the frame in which the bells are hung rising at once from the ground, with merely a casing of boards. See CAMPANILE.

BELL, FR. *Vase*, *Corbeille*, ITAL. *Campana*, GER. *Glocke*: the body of a Corinthian or Composite capital, supposing the foliage stripped off, is called the bell; the same name is applied also to the Early English, and other capitals in Gothic architecture which in any degree partake of this form.



The use of bells in churches for the purpose of assembling the congregation appears to have been introduced into England at a very early period<sup>b</sup>. The illumination of St. Æthelwold's Benedictional (Archæologia, vol. xxiv. Plate 32), shews that they were in use in the tenth century: this seems intended to represent five bells hanging in a tower and not in an open turret. The inscriptions upon bells are mostly pious aspirations, frequently addressed to the patron saint, in whose name the bell, or the church containing it, had been consecrated. Saint Katherine appears to have been regarded as an especial patroness of bells, as the inscription "Sca Kate-rina ora pro nobis," or something similar, is of frequent occur-

<sup>b</sup> In the Excerptions of St. Egbert, A.D. 750, it is decreed, "Ut omnes sacerdotes horis competentibus diei et noctis suarum sonent ecclesiarum *signa*, et sacra tunc Deo celebrant officia, et populos erudiant, quomodo aut quibus Deus adorandus est

horis."—Wilkins's Concilia.

For further information on the subject of *bells*, see also Hawkins on the ancient tin trade of Cornwall, in the Transactions of the Cornish Society, vol. iii. p. 122.

rence<sup>c</sup>. Staveley enumerates seven kinds of bells, “Skilla, signum, campana, classicus, &c.” In Archbishop Lanfranc’s Constitutions to the Prior and Monks of Christ Church, Canterbury, several of them are mentioned, with the occasions on which they are to be used: as at the third hour,

“Signum minimum quam *Skillom* vocant.”

See Ducange.

BELL-GABLE, or BELL-TURRET, FR. *Clocher-Arcade*, GER. *Glockenthurm*, *Dachreiter*: in small churches and chapels that have no towers, there is very frequently a bell-gable or turret at the west end in which the bells are hung; sometimes these contain but one bell, sometimes two, and occasionally three, as at Radipole, near Weymouth: a few of these erections may be of Norman date<sup>d</sup>, but the greater number are later, many of them are Early English, in which style they appear to have been very frequent. (Plate 17.) These bell-gables are often extremely picturesque, and, if judiciously applied, may be used with the

<sup>c</sup> Dugdale has preserved a remarkable inscription which was upon the great bell at Kenilworth, the gift of Thomas Kedermynstre, Prior, in 1402.

T. KEDERMYNSTRE. P. DE K.

MENTEM · SANATAM · SPONTANEAM · HONOREM · DEO ·  
PATRIE · LIBERACIONEM · | ANGELVM · PACIS · MICHAEL ·  
AD · ISTAM · CELITVS · MITTI · ROGITAMVS · AVLAM ·

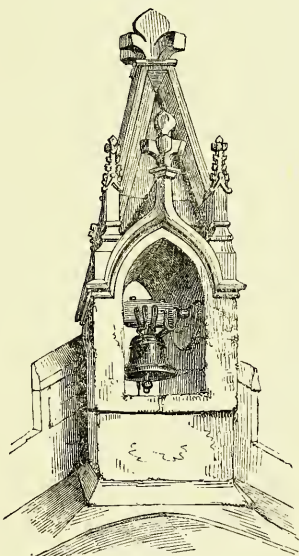
The first part of this inscription is found on glazed tiles at Great Malvern, varying in the second word only, which is there *SANCTAM*; and by a MS. of the fifteenth century, recently purchased by the trustees of the British Museum, containing medical and miscellaneous collections, and various cabalistic charms, it appears that these words were considered to be a charm against fire. It is well known that the sound of church bells was supposed to be efficacious in averting the effects of lightning, and doubtless both at Kenilworth and Malvern this inscription was introduced on account of the preservative virtue with which it was considered to be gifted. The Kenilworth bell no longer exists, the peal having been re-cast shortly after

Dugdale published his history. One of Dr. Parr’s peculiarities was his extraordinary fondness for church bells. See a curious note on this subject in the Quarterly Review, vol. xxxix. p. 308.

<sup>d</sup> The example given from the church of Coates, Lincolnshire, is a doubtful one; it may perhaps be of the time of Charles II. There is a plain Norman bell-gable at the west end of the church of Bladington, near Chipping-Norton, Oxon; and a very good example of one of transition from Norman to Early French work, on a small desecrated chapel, just outside of the town of Caen, going towards Maladrerie; the whole building is in a state of dilapidation, and likely to be soon destroyed.



greatest advantage on small modern chapels and churches in cases where the funds are not sufficient to provide towers. Besides the bell-gables above referred to, there is often found a smaller erection, of very similar kind, on the apex of the eastern end of the roof of the nave<sup>e</sup>. This is for the *SANCTUS-BELL*<sup>f</sup>, *SACRING-BELL* or *MASS-BELL*, *SAINTS'S-BELL*, *SAUNCE*, *SAC-RINGE*, the small bell which was rung on the elevation of the host during the celebration of mass: this bell was sometimes placed in the lantern or tower, or in a turret of larger dimensions, at the west end of small churches and chapels. A small bell carried in the hand was, however, frequently used for this purpose, and such is now the general practice on the continent; this hand-bell was sometimes of silver. Occasionally also a number of "little bells were hung in the middle of the church, which the pulling of one wheel made all to ring<sup>g</sup>, which was done at the elevation of the Hoste."



Long Compton, Warwickshire.

"*Hostia autem ita levatur in altum, ut a fidelibus circumstantibus valeat intueri, to fall on their knees, at the ringing of a little bell; and the great bell to toll three times during the elevation of the host.*"

Synod. Exon. 1287. Wilkins's Concilia, ii. 132, ap. Hart's Ecclesiastical Records.

**BELVEDERE, ITAL.** *Altona*: a room built above the roof of an edifice, for the purpose of viewing the surrounding country.

<sup>e</sup> These small turrets frequently remain, and are generally very elegant and ornamental, but it is rare to find the bell still remaining in its original position; this is however sometimes the case, as at Long Compton, Warwickshire, and in the same neighbourhood, at Halford, and Whickford.

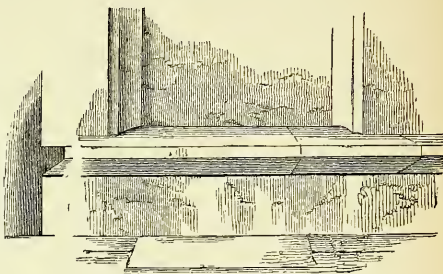
when the priest came to those words of the mass, '*SANCTE, SANCTE, SANCTE, DEUS SABAOTH,*' that all persons who were absent might fall on their knees in reverence of the holy office which was then going on in the church."—Warton's History of Kiddington, p. 8, second edit.

<sup>g</sup> Aubrey's Collections for Wiltshire. Brokenborough.

<sup>f</sup> "So called because it was rung out

BEMA, from the Greek *βῆμα*, the sanctuary, presbytery, or chancel of a church. See CHANCEL, and SANCTUARY.

BENCH-TABLE, BENCH, FR. *Banc*, ITAL. *Sedile*, GER. *Banf*: a low stone seat on the inside of the walls and sometimes round the bases of the pillars in churches, porches, cloisters, &c.



Fotheringhay.

“The flore & bench was paued faire & smothe  
With stones square, of many diuers hewe.”

Chaucer, fo. 257.

“And all the inner side (of the walls) of rough stone, except the *bench table* stones.”

Contract for Fotheringhay Ch., p. 21.

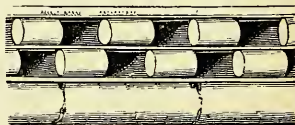
BEVEL, FR. *En dépouille*, *Biseau*: a sloped or canted surface resembling a splay, excepting that in strictness this latter term should be applied only to openings which have their sides sloped for the purpose of enlarging them, while a sloped surface in another situation would be a bevel; this distinction, however, is seldom regarded, and the two terms are commonly used synonymously. See SPLAY.

“The hewing of the stone ashlar, and Endstons, with artyficial *bevelinge*, &c.”

Computation of the charges of Dover Haven, 1582. Archæol., vol. xi. p. 233.

BILECTION MOULDINGS, those surrounding the panels, and projecting before the face of a door, gate, &c.

BILLET, FR. *Billette*: an ornament much used in Norman work, formed by cutting a moulding in notches so that the parts which are left bear a strong resemblance to short wooden



Bingham Priory, Norfolk.

billets, or pieces of stick: they are variously arranged, and are used either in single rows or in several together, the intervals and billets in the different rows being placed interchangeably

with each other: they are most usually circular in section, but sometimes are of other forms, occasionally square, when they resemble small cubical blocks<sup>h</sup>. (Plate 78.) This ornament is occasionally found in Early English work, as in the aisles of the choir of Lincoln cathedral.

**BLADES**, the principal rafters or backs of a roof. See **Roof**.

**BLIND-STORY**, a term sometimes applied to the triforium, as opposed to the clearstory.

“Fundavit navem ecclesiæ suæ Dunkeldensis die xxvii Apr. Anno dni MCCCCXLVI. et construxit usque secundos arcus, vulgariter *le blyndstorys*.”

Life of Bishop Cardmey, in the Lives of the Bishops of Dunkeld, by Abbot Mill.

**BLOCKING-COURSE**, the plain course of stone which surmounts the cornice at the top of a Greek or Roman building: also a course of stone or brick forming a projecting line without mouldings at the base of a building.



A, Blocking-course.  
B, Cornice.  
C, Wall.

**BODY**: this is the old term for what is now usually called the main or middle aisle of the nave of a church, and is perhaps occasionally used for the whole nave including the aisles<sup>i</sup>.

“And the forsaide Richard sall make the *body* of the Kirke acordaunt of widenes betwene the pilers to the quere, and the leight of the *body* of the Kirke sall be of thre score fote and tenne, with the thicknes of the west walle. And on aither side foure arches with twa eles acordaunt to the leight of the *body*.”

Contract for Catterick Church, p. 9.

“And to the said *body* he shall make two Isles.”

Contract for Fotheringhay Church, p. 20.

**BONDERS**, **BOND-STONES**, **BINDING-STONES**, GER. *Binde=steine*, *Binder*: stones which reach a considerable distance into, or entirely through a wall for the purpose of binding it together; they are principally used when the work is faced with ashlar, and

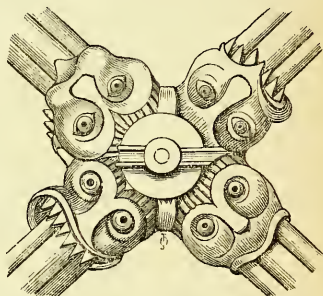
<sup>h</sup> A billet is sometimes used in work of the time of James I. formed by cutting an ovolo in notches, the effect of which is strikingly like the Norman billet. There is often a strong resemblance between work of the time of James I. and the Norman, arising doubtless from the same

cause, that both are corrupt imitations of Roman.

<sup>i</sup> If this term were revived it would prevent ambiguity and incorrectness of expression where “middle aisle” is now used.

are inserted at intervals to tie it more securely to the rough walling or backing. See PERPENT-STONE, THROUGH-STONE.

BOSS, FR. *Bosse*, *Bossette*, ITAL. *Bozzo*, *Bozza*, *Bosone*, GER. *Büffel*: a projecting ornament placed at the intersections of the ribs of ceilings, whether vaulted or flat; also used as a termination to weather-mouldings of doors, windows, &c., and in various other situations, either as an ornamental stop, or finishing, to mouldings, or to cover them where they intersect each other; but their principal application is to vaulted ceilings. In Norman work the vaults are most commonly without bosses until the latter part of the style, and when used they are generally not very prominent nor very richly carved<sup>k</sup>. In the succeeding



Elkstone, Gloucestershire.

styles they are used in profusion, though less abundantly in the Early English than in the Decorated and Perpendicular, and are generally elaborately carved. Early English bosses are usually sculptured with foliage characteristic of the style, among which small figures and animals are sometimes introduced, but occasionally a small circle of mouldings, corresponding with those of the ribs, is used in the place of a carved boss. In the Decorated style the bosses usually consist of foliage, heads, animals, &c., or of foliage combined with heads and animals, and sometimes shields charged with armorial bearings are used. Many of the Perpendicular bosses bear a strong resemblance to the Decorated, but there is generally the same difference in the execution of the foliage that is found in all the other features of the style, and the heads and animals are usually less delicately worked: shields with armorial bearings are used abundantly in

<sup>k</sup> Gervase, the Monk of Canterbury, in contrasting the work of William of Sens, in the restoration of the choir of the cathedral after the fire in 1174, with that of the old choir which had been erected by Prior Conrad, at the commencement

of the twelfth century, notices that the vaulting of the new aisles had ribs and *bosses* which the old was without; hence we may conclude that these were not very usual in the latter part of the twelfth century, when he wrote.

Perpendicular work, and there is considerably greater variation in the bosses of this style than any other; sometimes they are made to represent a flat sculptured ornament attached to the underside of the ribs<sup>1</sup> (See Notre Dame la riche, Tours, Plate 18.); sometimes they resemble small pendants, which are occasionally pierced, as in the south porch of Dursley church, Gloucestershire, but it is impossible to enumerate all the varieties. (Plate 18.)

BOWER, *Bowre*, ANG. SAX. *Bup*, LAT. *Conclave*, *Tugurium*, *Tabernaculum*, &c.: the ladies' chamber, a private room or parlour, in ancient castles and mansions.

"Bowre, chambyr, *thalamus*, *conclave*." Prompt. Parv. "Bowre, *salle*." Palsg.

"A bowre, *conclava*, *conclavis*, *conclave*." Catholicon Angl. MS. 1483.

"—halles, chambers, kichens, and *bowres*,  
Citees, borowes, castelles, and hie toures." Chaucer, fol. 36.

"Up then rose fair Annets father, Twa hours or it wer day,		And he is gane into the <i>bower</i> , Wherein fair Annet lay."
---	--	--

Ballad of Lord Thomas, in Percy's Reliques, p. 161, of British Ballads, 1842.

"Huere ledies huem mowe abide in *boure* ant in halle  
wel longe."

Political Songs, Camden Society, p. 193.

The word *boure* is also used for a small dwelling. Jamieson, in his Scottish Dictionary, says *bourach*, in North Britain, signifies a little house made by children in play, or a shepherd's hut.

"I shall bygge me a *boure* atte the wodes ende,  
Ther to lede my lyffe, att the wodes ende."

Reliquæ. Antiqæ., vol. ii. p. 199.

BOWTELL, *Boutell*, or *Boltell*: an old English term for a round moulding, or bead; also for the small shafts of clustered pillars, window and door jambs, mullions, &c., probably from its resemblance to the shaft of an arrow or bolt. It is the English term for the *torus* of the Italian architects. William of Worcester, describing the work of Benet, the free-mason, on the north [it should be south] door of

<sup>1</sup> An ornament of this kind in the place of a boss is occasionally found in Decorated work, as at Tours cathedral, and the church of Périers sur Taute in Normandy.



St. Stephen's church, Bristol, thus enumerates the mouldings :

"A cors wythout (ornament), a casement, a *bowtelle*, a felet, a double ressaunt, a *boutel*, a felet," &c. &c., p. 220.

And in the west door of the Redcliff church,

"A champ, a *bowtelle*, a casement, a fylet, a double ressaunt with a fylet, a casement, a fylet, a *bowtelle*, a fylet, a grete *bowtelle*, a casement," &c. &c., p. 269.

"A crest of fine entail, with a *bowtel* roving on the crest."

Contract for Beauchamp Chapel, ap. Dugdale's Warwickshire.

"The *bowtel* here spoken of is a round moulding like a staff, running along the upper edge of the leaves which form the crest, in order to save their delicate points from danger of being broken."

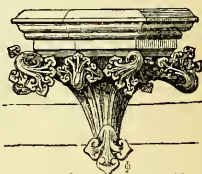
E. J. Willson, in Pugin's Specimens.

"And in eche Isle shal be Wyndows of Freestone, accordyng in all poynts unto the Wyndows of the said Quire, sawf they shal no *bowtels* haf at all."

Contract for Fotheringhay Church, p. 22.

BRACES, FR. *Contresiches*, ITAL. *Razze*, GER. *Strebe-bänder* : the name given to the timbers of a roof which serve to strut or prop the backs, or principal rafters, into which the upper ends are framed, the lower ends being framed into the foot of the king-post, or queen-post, as the case may be. The braces are sometimes called *struts*<sup>m</sup>.

BRACKET, FR. *Tasseau*, *Console*, *Cul-de-lampe*, ITAL. *Mensola*, GER. *Tragstein*, Unterlage, *Klammer* : an ornamental projection from the face of a wall, to support a statue, &c. ; they are sometimes nearly plain, or ornamented only with mouldings, but are generally carved either into heads, foliage, angels, or animals. Brackets are very frequently found on the walls in the inside of churches, especially at the east end of the chancel and aisles, where they supported statues which were placed near the Altars. It is not always easy to distinguish a bracket from a cor-



St. Stephen's Chapel, Westminster.

<sup>m</sup> The whole frame, of which the braces form a part, is called a *truss*, principal, or pair of principals ; the term will be more

clearly understood by referring to the diagram under the word *Roof*.

bel : in some cases, indeed, one name is as correct as the other. (Plate 19.)

BRASSES, SEPULCHRAL, *Tombes plates de cuivre*, GER. *Meßsing-werf* : monumental plates of brass, or the mixed metal anciently called latten, inlaid on large slabs of stone, which usually form part of the pavement of the church, and representing in their outline, or by the lines engraved upon them, the figure of the deceased. In many instances in place of a figure there is found an ornamented or foliated cross, with sacred emblems, or other devices. The fashion of representing on tombs the effigy of the deceased graven on a plate of brass, which was imbedded in melted pitch, and firmly fastened down by rivets leaded into a slab, usually in this country of the material known as Forest marble, or else Sussex or Purbeck marble, appears to have been adopted about the middle of the thirteenth century. These memorials, where circumstances permitted, were often elevated upon Altar tombs, but more commonly they are found on slabs, which form part of the pavement of churches, and it is not improbable that this kind of memorial was generally adopted, from the circumstance, that the area of the church, and especially the choir, was not thereby encumbered, as was the case when effigies in relief were introduced.

The Sepulchral Brass in its original and perfect state was a work rich and beautiful in decoration. It is by careful examination sufficiently evident that the incised lines were filled up with some black resinous substance ; the armorial decorations, and, in elaborate specimens, the whole field or background, which was cut out by the chisel or scorper, were filled up with mastic or coarse enamel of various colours, so as to set off the elegant tracery of tabernacle work, which forms the principal feature of ornament.

The injuries of time, and the expansion and contraction of the metal, have left us few traces of these decorations by means of colour. Examples occur at Stoke Dabernon, Surrey, on the Brass of Sir John d'Aubernoun, who died about 1277 ; on those of Sir Hugh Hastings, at Elsing, Norfolk, 1347 ; Sir John Say,

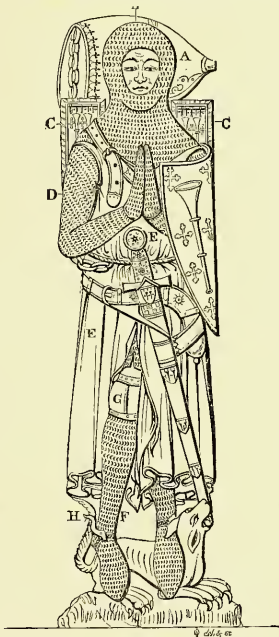
Broxbourn, Herts, 1473; and Andrew Ewyngar, Allhallows Bark-ing church, London, about 1535. The metal surface was occasionally burnished, perhaps even gilt, and sometimes diapered by fine punctured lines; an instance of which is the Brass at Warwick, of Thomas de Beauchamp, Earl of Warwick, who died 1401: the plate formed at last a sort of coarse assimilation to the work called by the Italians *niello*. In England it was usual, with few exceptions, to inlay on the face of the slab the figure and the different ornaments, arms, and inscription, graven on detached plates, in distinct cavities, which seem to have been termed casements: so that the polished slab was left as the field or back-ground. On the continent, possibly in consequence of the brass plate being more readily obtained, the fashion was different: one large unbroken surface of metal was obtained, formed of a number of plates soldered together, and upon this surface all parts that were not occupied by the figure, or the shrine-work around it, were enriched by elaborate diapering, usually armorial, the design being sometimes arranged lozenge-wise, such as that termed in the indenture for the tomb of Anne, queen of Richard II., "*une frette*." Brasses of this more costly kind exist in England, but all hitherto observed are of Flemish workmanship.

To detail the various fashions, successively adopted in the decorations of Sepulchral Brasses, is not necessary; they are displayed in the etchings of Cotman, the valuable series of Sepulchral Brasses by Messrs. Waller, and the specimens engraved in county histories. It is more desirable to point out a few of the most interesting specimens, and attempt to trace the origin of the art.

Effigies of brass plate are recorded to have been used in England long before the date of any now existing specimen. That of Jocelyn, Bishop of Wells, who died 1247, may be quoted as one of the earliest instances (Godwin, p. 372). The indent of a Brass may still be seen on the tomb of Bishop Bingham, who died 1247,

on the north side of the choir at Salisbury; it was apparently a cross flory with a demi-figure. These early specimens have long since perished, and we can only say that it is highly probable that many did exist, from the fact that in France, incised memorials of brass were in frequent use at that period. The earliest specimen that has been noticed in this country is the remarkable Brass at Stoke Dabernon, Surrey, apparently the memorial of Sir John d'Aubernoun, who died 1277. Next to this occur the Brasses of Sir Roger de Trumpington, at Trumpington, Cambridgeshire; he died 1289: of Robert de Buers, at Acton, Suffolk, about 1302: and a highly interesting one at Chartham, Kent, of Sir Robert de Septvans, 1306. To these may be added that of an ecclesiastic, Adam Bacon, at Oulton, Suffolk. The knight first mentioned is represented with the legs straight; he holds a lance with its penon, and is armed entirely in chain mail: the three succeeding figures appear in the cross-legged attitude, which is peculiar to effigies in England. It is remarkable that these earliest specimens are surpassed in spirited design, and skilful execution, by scarcely any Brass of later date; they present so much similarity, both in design and execution, that it might be conjectured they were all graven by the same hand. It may then fairly be argued, that the art of engraving these memorials had been practised for a considerable time previously to the earliest instances now remaining; and it is worthy of observation, that the above-mentioned Brasses are dissimilar in design to any known foreign memorials of the kind.

SIR ROGER DE TRUMPINGTON, 1289.  
Trumpington church, Cambridgeshire.



- A. Heaume, or Basinet. On its apex is a staple for appending the Kerchief of Flesance, and it is furnished with a chain attached to the girdle, to enable the Knight to recover his head-piece if knocked off in the fray.  
 B. Coif de Mailles.  
 C. Ailettes.  
 D. Hawberk.  
 E. Surcoat.  
 F. Chausses de Mailles.  
 G. Genouilleres of Plate.  
 H. Spur with a single point, or Prick spur.

Next in interest to the above are the Brasses of the time of Edward II., Sir John de Creke, at Westley Waterless, co. Cambridge; and another Sir John d'Auberon, who died 1327, at Stoke Dabernon. These two are the only works yet observed of an engraver scarcely less skilful than the first; and to the plate in Cambridgeshire the artist's mark is affixed by a stamp, an evidence that his craft had attained a certain degree of eminence. Of Brasses of French character, it is singular, considering our constant relations with Normandy, that a single specimen only can be pointed out. There are Brasses at Minster, in the Isle of Sheppy, of a knight and his lady, which have every appearance of being designed in France. It must, however, be observed, that the knight is cross-legged, an attitude peculiar, as has been observed, to effigies in England: these Brasses are of the latter part of the reign of Edward II.

SIR JOHN DE CREKE.  
Westley Waterless, 1327.



Among the number of rich Brasses that occur in the fourteenth century, some are found which are undeniably Flemish; the conclusion might satisfactorily be drawn from their general design: and the existence of works at the present time in the churches of Bruges, apparently by the same hand, seems to authorize a positive assertion. These are, the fine Brass at St. Alban's of Abbat Thomas de la Mare, engraved in his lifetime, probably about 1360: a small but very beautiful Brass at North Mimms, Hertfordshire, probably of an incumbent of that parish: two superb Brasses at Lynn, of Adam de Walsokne, who died 1349, and Robert Braunché, 1364: another, formerly in the same church, of Robert Attelathe, 1376, now lost, but an impression is in the British Museum, in the valuable collection of impressions made by Craven Ord and Sir John Cullum. Lastly, the Brass at Newark of Alan Fleming, the large dimensions of which are not more remarkable than its elaborate

- A. Roundels, in the form of lions' heads, serving as Epaulieres.
- B. Demi-Brassards over the sleeves of the Hauberk, with vambraces of plate under them to protect the fore-arms.
- C. Cyclas, over the pour-point.
- D. Cotes, or elbow-pieces, ornamented with lions' heads.
- E. Gamboison.
- F. Genouilleres.
- G. Greaves or shin-pieces.

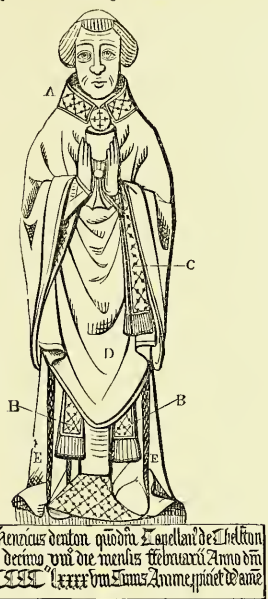


decorations. These appear to be all by the same hand, and measure, with the exception of the second, about ten feet by five. They may fairly be concluded to have been imported from Flanders: but it is by no means certain, as has been surmised (*Gent. Mag.* 1819, p. 299), that any large number of the plates existing in England were engraved on the continent, and imported thence: evidence of the contrary may be taken from the general fashion of the character used in the inscriptions, as compared with that used on the continent. It is also curious that instances occur where plates have been loosened from the slabs, and on the reverse<sup>o</sup> has been found work evidently foreign, and even Flemish inscriptions. This is explained by the fact that all brass plate used in England was imported, probably from Germany, and the Low Countries, where the manufacture was carried to the greatest perfection: and as it is termed in early authorities "*Cullen plate*," Cologne may have been the principal emporium. The manufacture of brass was only introduced into England in 1639, when two Germans established works at Esher in Surrey.

A specimen of Flemish workmanship occurs again at a later period, 1525; this is an interesting plate at Ipswich in the

<sup>o</sup> It may be observed that the barbarous custom of using old grave-stones, when they happened to be convenient, is to be found in early times as well as later, and Monumental Brasses do not appear to have been exempt from the same fate, as older inscriptions may frequently be found on the back of them. The author of

HENRY DENTON,  
Chaplain of Chilton Higham Ferrers church.



A. Apparel or Parura of the Amice.  
B. Stole. D. Chasuble or Chesible.  
C. Manipule, or fanon. E. Alb, with apparel at the feet.

Piers Plowman's Creed taxes the friars with this custom, that they might make room for fresh tombs and get more fees.

"And in beldyng of tombes,  
Thei traveileth grete,  
To chargen her chirche flore,  
And chaungen it ofte."—Line 997.

church of St. Mary Key. The fashion of Sepulchral Brasses continued for more than four centuries : a remarkable specimen of the latest works of this description is the full-sized effigy of Samuel Harsnet, Abp. of York, at Chigwell, Essex: he died 1631.

On the continent the engraving of Sepulchral Brasses has in later times been resumed, a noble Brass of full size having been engraved in 1837 at Cologne, as the memorial of the late Archbishop ; it is to be seen in the middle of the choir there. In England, likewise, a revival of the art has recently taken place, and several Brasses of good character have been executed.

It is to the continent that we must turn to seek the origin of Sepulchral Brasses, and it may be traced with little hesitation to the early enamelled works in France, chiefly produced at Limoges. The art was introduced, most probably, by Oriental or Byzantine artists, and as early as the twelfth century the “opus de Limogiâ” was celebrated in southern Europe. Of the larger works of this kind scarcely any specimens have escaped. The costly tombs, with effigies of metal enamelled, which prior to the Revolution were seen in many cathedrals in France, were all converted into cannon, and copper coin : a single and interesting specimen has been preserved at St. Denis ; it is the memorial of one of the sons of St. Louis, who died 1247 ; a faithful representation of it will be found in Willemin’s *Monumens inédits*. By comparing this effigy and the enamelled portions of the figure at Westminster, of Will. de Valence, who died 1296, apparently a production of French art, with minor works of a similar kind, such as church ornaments, shrines known as “bahuts or coffres de Limoges,” (of which good specimens exist in England, as at Shipley, Sussex, Hereford cathedral, and those engraved, *Vet. Mon.* II. pl. 41, and *Philos. Trans.* V. 579,) a sufficient idea is obtained of the mode of workmanship by which the numerous metal tombs with effigies of full dimensions, that existed in France, were decorated. Numerous drawings of them will be found in the collection of foreign monuments bequeathed by Gough to the Bodleian, formed about the year 1700, by M. de Gaignières, the first person who paid any attention to works of

this kind, and who furnished Montfaucon with the greater portion of his illustrative materials. It appears that in these works in relief a large part of the metallic surface, both of the effigy and the diapered table on which it was placed, was gilt and burnished, being wrought with the burin alone; the remainder was hollowed out by the chisel, and the cavities filled up, as in the more costly Sepulchral Brasses, with colour, setting off the general design, which was traced by the burnished metal. A wide difference will be perceived between these and enamels, as the term is now understood; and the similarity in the mode of execution between these enamelled effigies and the earlier Brasses, is obvious. The fashion of the effigy in relief soon gave place to that of the less costly and more convenient memorial of a flat plate, which formed no obstruction in a crowded church. On this, however, all the rich accessory decorations that had been employed in the works in relief were at first invariably retained. Of the numerous Brasses of this character, which decorated Notre Dame at Paris, the cathedrals of Beauvais, Sens, and many abbey churches, one must particularly be noticed. It is the Brass which existed at Evreux, in the church of the Jacobins, the memorial of Bishop Philip, who died 1241; at the end of the inscription in Latin rhyme is the name of the engraver, "Guillaume de Plalli me fecit."

Of Brasses in other parts of the continent little has been observed; they were numerous in Flanders, and probably many still exist, besides those at Bruges in the churches of St. Salvador and St. Pierre: several fine specimens have recently been brought into England from that country. There is an interesting one at Aix la Chapelle, and it is supposed that many are to be found in Germany; possibly, however, these are chiefly works of a different kind, peculiar to that country; namely, tombs of metal in very low relief<sup>p</sup>, resembling those in Bamberg cathedral, where there are sixty or eighty brass effigies in low relief, monuments of Bishops, Deans, and Canons.

<sup>p</sup> In St. Decuman's church, Somersetshire, and Barnstaple church, Devonshire, are Brasses with the figures raised on the surface of the Brass in low relief, as here mentioned; they are however of late date.

In Denmark there are known to have existed a few Sepulchral Brasses (see Klerenfeld. *nobilitas Daniæ*); they were of the fourteenth and fifteenth centuries.

On this summary review of the art of incision on metal, as exhibited on Sepulchral Memorials, it appears remarkable, that towards the fifteenth century, when the arts generally had considerably advanced, and that of engraving plates for the purpose of impression had been brought to a high degree of perfection, Sepulchral Brasses are found almost without exception to have lost all that merit in design and execution, which in earlier times they had displayed. It is also worthy of observation, that although for full two centuries previous to the discovery of the art of impression, the burin had produced a multiplicity of plates capable of being, as Gough has shewn, worked off in the rolling press, yet it is in no degree from the engraving of Sepulchral Brasses, but from the finer works of the goldworkers of the fifteenth century, that we can trace the origin of an art now displayed in such sumptuous perfection<sup>a</sup>.

Test. Dom. Joh. de sancto Quintino militis, 1397.—“Do et lego viginti marcas ad emendum quandam petram de marble, super corpus meum, et corpora Loræ

<sup>a</sup> See further observations on this subject in the *Archæologia*, vol. ii. p. 297; and the *Quarterly Review*, vol. v. p. 337.

Various modes of taking impressions from Sepulchral Brasses have been devised; the first collectors were Craven Ord and Sir John Cullum, who, about 1780, formed a valuable series of specimens from the eastern counties, which subsequently, by the bequest of Mr. Douce, was deposited at the British Museum, and is interesting as comprising memorials which have since been destroyed or mutilated. These impressions were taken with damped paper and printing ink, which was spread over the plate, the imperfections being subsequently filled up by the pen. (See *Nichol's Lit. Anecd.*, vi. 393.) A plummet, or a large black-lead pencil, have sufficed to produce very fair fac-similes or rubbings; but the method most readily available is

to lay tissue paper upon the plate, and carefully pass over it a soft leather, or pledget of linen covered with black lead and oil, which must, however, be sparingly used. By this means a clear impression may most rapidly be obtained; but a more satisfactory, although rather more tedious mode of operation, is to employ paper of moderately stout quality, and a mixture of black-lead, bees-wax, and tallow, to which may be added rosin, to give the desired degree of hardness. The compound known by the name of heel-ball is now commonly employed for this purpose. By means also of unsized paper, moistened, and dabbed with a soft clothes-brush, impressions may be obtained; and this process will be found highly useful, where it is desired to procure a fac-simile of an incised slab, an inscription, or sculpture in low relief.

nuper uxoris meæ et Agnetis uxoris meæ jacendam, cum tribus *ymaginibus de laton* supra dictam petram punctis.”

Test. Ebor. 215.

Test. Thomæ Ughtred militis, 1398.—“Lego ad emendam unam petram marmoream indentatam *cum duabus ymaginibus* patris mei et matris meæ *de laton*, sculptis in armis meis, et in armis de les Burdons, ad ponendum super sepulcrum domini Thomæ Ughtred patris mei, et Willielmi filii mei, in ecclesiâ parochiali de Catton, dictæ Ebor. dioceseos, x<sup>l</sup>.

Test. Ebor. 243.

Test. Domini Philippi Darcy militis, 1399.—“Item volo quod executores mei ponant super sepulcrum meum lapidem marmoreum operatum *cum duabus ymagynibus de laton*, ad similitudinem mei, et Elizabethæ uxoris meæ, de precio x<sup>l</sup>.

Test. Ebor. 255.

BRATTISHING, BRANDISHING, BRETIZMENT, BRETASYNG, BRE-TISE, BRETISEMENT, FR. *Breteche*, *Berteiche*, *Breteque*: a crest, battlement, or other parapet.

“Et desuper istam historiam fenestrarum erunt honesta alours et *bretesmontz* batellata et kinnellata; quæ quidem alours et *bretismentz* erunt de puro achiler et plane inciso, tam exterius quam interius.”

Contract for Durham Dormitory, 1398. Hist. Dunelm. Script. tres, p. clxxxi.

“B(r)etrax of a walle, Harl. MS.; bretasce, King’s MS.; betrays, Ed. Pyns. *Propugnaculum*.” Prompt. Parv. “A bretasyng, *Propugnaculum*.” Cathol. Angl. MS. A.D. 1483. “Bretysyng.” Roy. MS. 17. c. xvii. In Neckham’s treatise de Utensilibus, is the following notice of a castle: “Castrum (*chastel*). Cancelli (*karneus*) debitis distinguantur proporcionibus; propugnacula (*brestaches*) et pinne (*karneus*) turrin eminenti loco sitam mimiant; nec desint crates (*cleyes*) sustinentes molares (*peres*) ejiciendos.” Cott. MS. Titus, D. xx. with a French interlinear gloss. See Bertesca, Berteschia, Ducange. Jamieson’s Dictionary under Brettis.

“A bretise brade.”

Ritson’s Metrical Romances. Ywaine and Gawin, line 163.

“And on the height of the said cover (of the Shrine of St. Cuthbert at Durham) from end to end, was a most fine *brattishing* of carved work, cut throughout with dragons, and fowls, and beasts, most artificially wrought.”

Antient Rites of Durham, p. 8.

BRETEXED, embattled.

“Euery towre bretexed was so clene

Of chose stone, that were not ferre asonder.”

Lydgate’s Boke of Troy.

BREAST-SUMMER, BRESSUMER, GER. *Schwelle*, ITAL. *Trave maestra*: a beam supporting the front of a building, &c., after the manner of a lintel. It is distinguished from a lintel by its bearing the whole superstructure of wall, &c. instead of



only a small portion over an opening: thus the beam over a common shop-front, which carries the wall of the house above it, is a bressumer: so also is the lower beam of the front of a gallery, &c., upon which the front is supported.

BRICK, FR. *Brique*, ITAL. *Mattone*, GER. *Ziegelstein*, *Mauerstein*, *Baustein*, *Brandstein*. To attempt any description of the bricks used by Eastern nations does not come within the scope of this work; no allusion is therefore made to them. The Romans had bricks of various sizes<sup>r</sup>, according to the purposes for which they were required, but all of them were of much thinner proportions than the modern or Flemish brick now in use; the clay of which they were made is generally found to have been very well tempered, and the bricks well pressed and thoroughly burnt: they are sometimes deeply scratched on the surface, apparently to make the mortar adhere to them better than if they were perfectly smooth, as at Dover castle, and some of those from Verulam. At Lillebonne in Normandy some have lumps raised, and others have notches cut on the surface, probably for the same purpose.

The Romans used bricks extensively in the buildings which they erected in this country, and it can scarcely be supposed that so simple and useful an art would ever have been lost. The necessity for providing *tiles* for roofs in countries where other materials were not easily to be procured, would, it may be imagined, cause the art of making *them* to be preserved; and bricks are certainly not more difficult to make. Yet it must be

<sup>r</sup> Roman bricks have been measured and found of the following sizes at the places here enumerated. At Bignor, Sussex, 8 inches square, and 1 and  $1\frac{1}{4}$  thick; 11 inches and  $11\frac{1}{2}$  square, and  $1\frac{1}{4}$  thick; 1 foot 1 inch by  $10\frac{1}{2}$ , and  $1\frac{1}{2}$  thick; paving bricks 6 inches and  $6\frac{1}{4}$  square. At St. Alban's, 1 foot 6 inches by 1 foot, and  $1\frac{3}{4}$  inches thick. Eynesford Castle, Kent, 8 inches by  $8\frac{1}{2}$ , and 2 inches thick; 1 foot 2 inches by  $11\frac{1}{4}$ , and  $1\frac{5}{8}$  thick; 1 foot 4 inches by  $11\frac{1}{2}$  inches, and  $1\frac{3}{8}$

thick. Also, in France, at Autun, 1 foot  $5\frac{1}{4}$  inches by 1 foot  $0\frac{1}{2}$  inches, and  $2\frac{1}{2}$  thick. At Bourges, 1 foot  $2\frac{3}{4}$  inches by 10 inches, and  $1\frac{1}{2}$  thick. At Tours, 1 foot 2 inches by 1 foot, and  $1\frac{1}{2}$  thick; 2 feet by 1 foot 1 inch, and  $1\frac{3}{4}$  thick. At Lillebonne,  $7\frac{1}{2}$  inches square, and 1 thick;  $8\frac{1}{2}$  square, and  $1\frac{1}{4}$  thick; 1 foot 2 inches by 11, and  $1\frac{1}{2}$  thick; 1 foot  $2\frac{1}{2}$  inches by  $10\frac{1}{2}$ , and from  $1\frac{1}{8}$  to  $1\frac{3}{4}$  thick; 1 foot 4 inches by  $11\frac{1}{2}$ , and  $1\frac{1}{2}$  thick; 1 foot 5 inches by 11 inches, and  $1\frac{1}{2}$  thick.

confessed that it is not easy to produce conclusive evidence of the preservation of the art after the time of the Romans: most of the buildings which are not Roman, of higher antiquity than the latter part of the thirteenth century, in which bricks are found, are evidently constructed with the wrecks of Roman work, as the churches of Brixworth in Northamptonshire, and Darent in Kent, and the ruined church in Dover castle. A considerable portion of St. Alban's abbey church, which was erected by Abbōt Paul (who was appointed in 1077) during the first eleven years of his holding the office, is built with bricks; but it is recorded by Matthew Paris<sup>s</sup>, that these were taken from the ruins of the adjoining city of Verulam, and it is evident from an examination of them that many have been used in other buildings<sup>t</sup>. The semicircular arch of the south

<sup>s</sup> "Iste (Paulus Abbas) hanc Ecclesiam cæteraque ædificia, præter pistorium et pinsinochium reædificavit; ex lapidibus et tegulis veteris Civitatis Verolamii."—Matthew Paris, p. 1001. l. 42.

"Paulus autem Abbas, cum jam Abbas xj annis extitisset, infra eosdem annos totam Ecclesiam Sancti Albani, cum multis aliis ædificiis, opere construxit lateritio."—Ibid. p. 1002, l. 5.

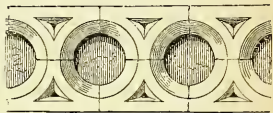
<sup>t</sup> A close examination will every here and there detect portions of Roman mortar adhering to the bricks, which is so different from the mortar used in after ages, as to afford the strongest corroboration of the truth of what Matthew Paris states. In the newel of part of the staircase, leading to the tower, are some circular bricks which have been noticed as appearing to have been made for the situation in which they are found, and therefore as affording evidence that the making of bricks was practised at the time the abbey church was built; these bricks, however, do not furnish a clear proof of this fact, for they are used only in part of the newel, and are, except towards the bottom, mixed with others which have been cut into a

circular form; and it may reasonably be supposed that if any had been made, enough would have been provided to have completed the work; it is possible that the bricks in question may have been used for columns in the Roman city that were stuccoed. It is, however, rather difficult to believe that the ruins of Verulam, though a large city, can have supplied such vast numbers of bricks as are used in this church; yet as the whole country, for a great many miles round, is totally devoid of stone, it may be supposed that all erections for which flints were unsuitable, would have been of brick; and much of the Roman mortar adheres so imperfectly, that there is not likely to have been much difficulty in cleaning them sufficiently to be used again: still it is very possible that part only of the bricks used in the church may have been taken from Verulam, and the rest may have been made for the occasion.

Reference has been made to Roman mortar; it was generally made with pounded brick, which gives it a reddish colour, and the coarser particles are easily discovered from their contrast to the white lime; when bricks have been

doorway of Britford church, Wilts, is turned with bricks one foot in length and eleven inches and a-half in width; this doorway has features which are in common with some of those that are remarkable in the churches of Barnack, Wittering, &c., a class of buildings certainly of early date, but whether prior to the Conquest has not yet been proved. The earliest building known to exist in this country, built with bricks resembling the modern or Flemish brick, is Little Wenham Hall in Suffolk, which is of about the date 1260: these are about nine and three quarter inches long, four and three quarter inches wide, and two and a quarter inches thick; in colour they are paler than ordinary red bricks, but are redder than the common white brick of Suffolk. In the Red Tower and St. Mary's abbey at York, (work of the fifteenth century,) the bricks are ten inches and ten inches and a half long, five inches wide, and from one inch and a-half to two inches in thickness. In a wall at Waltham Abbey, probably of the fifteenth century, are bricks fifteen inches long and three and a half thick. In the

Perpendicular style, bricks were very frequently used in districts in which stone was not easily procurable, as



in Essex and Suffolk, and they were often moulded for the jambs of the doors and windows, cornices, and other dressings; sometimes they were used of different colours, as at Sutton Park, Surrey, a house of the time



of Henry VIII., where the walls are of red brick, and the jambs and heads of the doors and windows, mullions, transoms, and other dressings, in large pieces of burnt clay or brick of a strong cream colour, which have exactly the appearance of stone; these have been made in moulds, and the mullions have an ornamental pattern in relief in the hollows of the sides. Since the time of Henry VIII., bricks have been a very common material for buildings, more especially for houses.

taken from a Roman building and used of the original mortar to be found adhering again, there are generally some portions ing to some of them.

Examples of brick-work may be seen at the churches of Letcombe Basset<sup>a</sup>, Berkshire: the Holy Trinity, Kingston upon Hull; Greenstead, Essex; Sarrat, Hertfordshire; and the chapel at Groombridge, near Tunbridge Wells.

In the construction of their walls the Romans usually employed bricks only in layers or bands at intervals, varying from one to about four feet apart, for the purpose of binding the work together: these bands occasionally consisted of single courses, but more commonly of two or three, and sometimes of as many as five, (see Lillebonne, Plate 7 and 73.) In English architecture previous to the time of William III., brick-work was constructed with old English bond, the courses being laid alternately headers and stretchers<sup>v</sup>, but in his reign the Flemish bond was introduced, in which the bricks in each course are laid alternately header and stretcher.

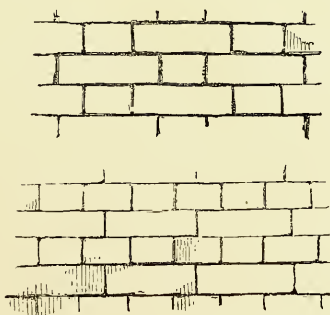
“Eke in pillars of *bricke* full harde ybake,  
Which wer vp set, long, large, and huge.”

Lidgate's *Boccace*, fo. vij.

BRIDGE, FR. *Pont*, ITAL. *Ponte*, GER. *Brücke*: a construction with one or more open intervals under it, for the purpose of passing over a river or other space; they are of wood, iron, stone, or brick; the extreme supports of the arches at each end are called butments or abutments; the solid parts between the arches are called piers, and the fences on the sides of the road or pathway, parapets. Bridges of stone or brick seem to have been first used by the Romans; there are remains of many of their bridges in Italy and other parts

<sup>a</sup> The tower of Letcombe Basset church, near Wantage, Berks, is built of brick, with stone quoins and dressings to the windows and stringcourse, which are clearly the work of the thirteenth century, and the brick-work has every appearance of being cotemporary with them. The chancel of Kingston, built of brick, is in the Decorated style.

<sup>v</sup> A *header* is a brick laid with the end or head exposed to view; a *stretcher* has the side exposed.



of Europe, and some traces of them have been found in this country<sup>x</sup>.

**BROACH**, *Broche*: an old English term for a spire; still in use in some parts of the country, as in Leicestershire, where it is used to denote a spire springing from the tower without any intermediate parapet. See **SPIRE**. The term "to broche" seems to be also used in old building accounts, perhaps for cutting the stones in the form of voussoirs.



"In hewing, *broching*, and scaplyn of stone for the Horsley Church, Derbyshire chapel, 3s. 4d."

Chapel Roll, Durham Castle, 1544.

"Paid for stone and expences at the quarrel to the *broach*."

"There is coming home stone to the *broach* 10 score foot and 5."

Accts. relating to the building of Louth Steeple, &c., 1500—1518. Archæol., vol. x. pp. 70, 71.

"Turris et spera sive le *broche* ecclesiæ carmelitarum de fratribus carmelitarum Bristoll, continet altitudo 200 pedes."

W. Worcest., p. 244.

"In one howres space y<sup>e</sup> *broch* of the steple was brent downe to y<sup>e</sup> battlementes."

Archæol., vol. xi. pp. 76, 77.

**BUTTRESS**, *Butress*, *Botras*, *Botrasse*, *Boterasse*, FR. *Contrefort*, *Appui*, *Boutoir*, *Eperon*, ITAL. *Contraforte*, *Barbacane*, *Sperone*, *Puntello*, GER. *Strebe Pfeiler*, *Stufe*, *Sewölb Pfeiler*: a projection from a wall to create additional strength and support. Buttresses, properly so called, are not used in classical architecture, as the projections are formed into pilasters, *antæ*, or some other feature in the general arrangement so as to disguise or

<sup>x</sup> Of the bridges of the middle ages we have some interesting specimens still remaining in an entire state, or nearly so.

Of the twelfth and thirteenth centuries: at Durham is one said to be Norman, two arches, with ribs perfect, the parapet modern; at Stamford is one half Norman, half Early English; at Fountain's Abbey, Yorkshire, are two small bridges, one Norman the other Early English; New bridge, near Kingston, Berks; at Huntingdon (supposed to be of this date), the parapet overhangs on trefoil arches;

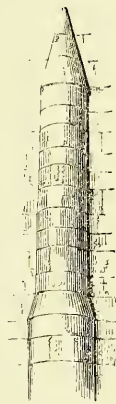
at Woolbridge, Dorsetshire; Fisherton bridge and Hanham bridge, near Salisbury; the remains of one at Banbury.

Of the fourteenth century: Bideford, Devon; Crowland, Lincolnshire; Durham; Barnard Castle.

Of the fifteenth century: Rochester, (the body of the bridge only); Aylesford, Kent; Yalding, Kent; Wansford, Northamptonshire; Minster Lovell, Oxfordshire, a very small one, in the meadows near the church.



destroy the appearance of strength and support. Norman buttresses, especially in the earlier part of the style, are generally of considerable breadth and very small projection, and add so little to the substance of the wall that it may be supposed they were used at least as much for ornament as for support: they are commonly not divided into stages, but continue of the same breadth and thickness from the ground to the top, and either die into the wall with a slope immediately below the parapet (see Iffley, Plate 21), or are continued up to the parapet, which frequently overhangs the perpendicular face of the wall as much as the buttresses project in order to receive them, as at the nave of Southwell minster. Sometimes Norman buttresses are small semicircular projections, as at St. Peter's, Northampton, and the nave of the church of St. Remi, at Rheims, (which appears as old as very Early Norman work,) where those of the aisles are stopped abruptly by the projecting eaves, and those of the clerestory die into the wall in a point: at the keep of the castle of Losches, in Touraine, the buttresses are semicircular projections upon a broad flat face: occasionally small shafts are worked on the angles of Norman buttresses, but these generally indicate that the work is late. At the priory of Monk's Horton, in Kent, is a Norman buttress terminating in an acute angle with a roll on the top, a rare instance of approximation to the triangular heads of the succeeding style, and a proof of its near approach. (Plate 21.) Early English buttresses have, usually, considerably less breadth and much greater projection than the Norman, and often stand out very boldly; they are sometimes continued throughout their whole height without any diminution, but are oftener broken into stages with a successive reduction in their projection, and not unfrequently in their width also, in each; the set offs dividing the stages are generally sloped at a very acute angle: the buttresses terminate at the top either with a plain slope dying into the



St. Remi.

wall, or with a triangular head (or pediment) which sometimes stands against the parapet, sometimes below it, and sometimes rises above it, producing something of the effect of a pinnacle. (See Salisbury, Plate 22.) The buttresses at the angles of buildings in the Early English style usually consist either of a pair, one standing on each side of the angle (see Pottern, Plate 22), or of one large square buttress entirely covering the angle, and this is sometimes surmounted by a pinnacle, as at the east end of Battle church, Sussex; pinnacles on buttresses of other kinds in this style are very rare, and are indications that the work is late<sup>y</sup>: the angles of Early English buttresses are very commonly chamfered off, and are occasionally moulded: with this style flying buttresses seem first to have been used<sup>z</sup>, but they did not become common till a subsequent period. (Plate 25). In the Decorated style the buttresses are almost invariably worked in stages, and are very often ornamented, frequently with niches, &c., with crocketed canopies and other carved decorations; and they very commonly, in large buildings, terminate in pinnacles, which are sometimes of open work, forming niches or canopies for statues: with the introduction of this style the angle buttresses began to be set diagonally, as at the beautiful chapel on the south side of the church of St. Mary Magdalene, Oxford. In the Perpendicular style, the buttresses differ but little in general form and arrangement from the Decorated; but the ornaments of the buttresses in each of the styles partook of the prevailing character of the architecture, and varied with it: thus in the later specimens of the fifteenth century

<sup>y</sup> They are to be found on the south side of the nave of the cathedral of Seez, and the north side of the choir of that of Auxerre in France.

<sup>z</sup> At the cathedral and La Petite Eglise, at St. Dié, in France, are plain flying buttresses of a style corresponding apparently with our Norman, and it may be possible that on the continent they were used earlier than in England, to which the statement in the text is intended

mainly to refer, but they are certainly not often to be met with in the northern part of France of a date older than our Early English style; those at St. Dié resemble *late* Norman work. The half arches over the triforium at Durham, springing from the outer wall of the aisle to support the wall of the clerestory, are in principle flying buttresses, although under the roof of the aisle; they are good Norman work.

they are more frequently panelled than at any previous period, as at St. Lawrence church, Evesham, and the Divinity School, Oxford. (Plate 21—25.)

“Erunt etiam in eodem muro quatuor ostia, &c. &c. cum uno bono *botras* et substantiali inter finem dicti muri et le sowthgavill.”

Cont. for Durham Dorm. 1398. Hist. Dunelm. Scrip. tres, clxxx.

“And aither of the said Isles shal have six mighty *Botrasse* of Fre stone clen-hewyn; and every *Botrasse* fynisht with a fynial.”

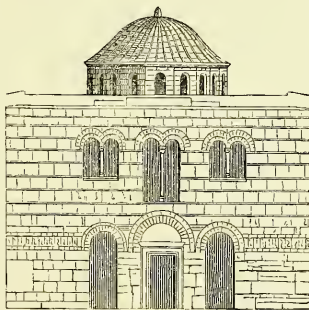
Contract for Fotheringhay Church, p. 22.

“A body *Boterasse* and a corner *boterasse*.” William of Worcester, Itin., p. 269.

“A *bottres* made w<sup>t</sup> harde asheler of Kent l. foot.”

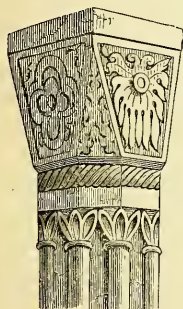
Reperacions done within the Kyng's Tower of London. Bailey's Hist. of the Tower, Appendix, vol. i. p. xxviii.

BYZANTINE ARCHITECTURE. The plan of the Grecian or Byzantine churches was usually that of the Greek cross, with a large cupola rising from the centre, and semi-cupolas crowning the four arms. The arches were generally semicircular, sometimes segmental, or of the horse-shoe form. The capitals of

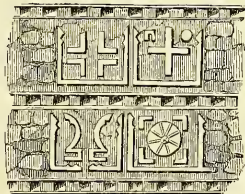


St. Nicodemus, Athens.

columns were little more than square blocks, tapered downwards, and adorned with foliage or basket work.



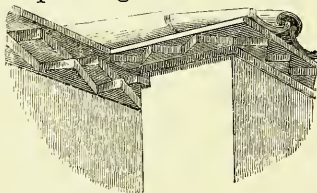
The masonry of Byzantine churches usually has horizontal courses of brick introduced in a similar manner to Roman work, and frequently also vertical lines of



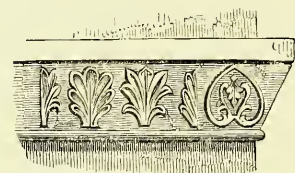
St. Nicodemus, Athens.

the same material. The surface of the wall is also ornamented on the exterior with tiles, formed into various figures, such as the Gamma, and others similar. The inner surface of the walls is richly ornamented with mosaics, which may be considered as a feature of this

style, though they may occasionally be found in late Roman work. The arches of the windows are semicircular, and formed either entirely of brick or of bricks and stone alternately. The mouldings of this style are of a marked character, distinct from the Roman, with a bold projection, and the edges generally rounded off: they are commonly ornamented with sculptured foliage in low relief, and frequently with mosaics or painting also. A sort of zig-zag ornament,

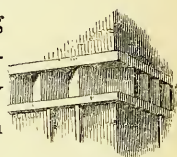


Church of St. Mary the Virgin at Mistra.



St. Nicodemus, Athens.

laid flat in a hollow, with the points outwards, is of frequent use in this style, in bands along the face of the building, and especially under the eaves, in

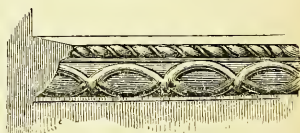


Mistra.

the place usually occupied by the cornice or the

corbel table. The foliage is of a peculiar stiff kind, somewhat resembling the ancient Greek, but still having a character of its own. The constant use of the apse is a marked feature of the Byzantine style. The

church of St. Sophia at Constantinople may be considered as the type of this style. The examples in Greece and the neighbouring countries are very numerous: the churches of Bonn, &c. on the Rhine bear some resemblance to it, and there are some similar examples in France. The domical vaulted cupolas, which are perhaps the most marked characteristic of this style, are not found in England <sup>a</sup>.



Church of St. Mary the Virgin at Mistra.

<sup>a</sup> Mr. Hope, in his History of Architecture, has argued, with considerable ingenuity, that the Mohammedan mosques were borrowed from this source, and that thus the architecture of Constantinople

spread wherever Islamism was established, from India to Spain; and that the Arabian, the Persian, and the Moorish styles were all derived from the same source; but unfortunately the known dates of existing



Pendentives, or Squinches, across the angles of a square building to carry a circular or polygonal upper story or domical vault, seem to have been first used in this style, and are said to have been the invention of Isidorus, the architect who rebuilt the church of St. Sophia<sup>b</sup>, in the sixth century. The doorways of this style are commonly square-headed with a semi-circular, or in the later specimens sometimes a pointed, arch over the flat lintel, the intermediate space or tympanum being sometimes left open, sometimes closed and filled with ornament.

M. Couchard<sup>c</sup> divides the Byzantine style into three periods: the first from the time of Constantine to the middle of the sixth century, of which very few examples remain, but which are amply described by Eusebius; the second period, from the time of Justinian to the eleventh century, comprises the greater part of the buildings now remaining that belong purely to this style; the third period, from the eleventh century to the final conquest of Greece by the Turks, shews the influence of the Venetian conquests, and exhibits a mixture of Italian features and details. At this period the pointed arch is frequently used, and fresco paintings take the place of the mosaics so profusely used in the earlier styles. The ground plans also approach more nearly to the Latin form; the fronts are terminated by pediments, which are not found in the earlier period, and the windows are closed by slabs of stone or marble, pierced with round holes to admit light.

buildings do not harmonize with this theory, and the resemblances which may occasionally be traced are probably in a great degree accidental, both being derived from the same common source, Roman. The very old churches of Italy and Germany, as well as those of France, more closely resemble the basilical churches of Rome than those of Constantinople, and but very seldom can the Greek cross be detected in them. Venice, it is true, by its nearness, and still more by its commerce with Greece, was induced to hire Greeks for the building of St. Mark's. St. Antonio di Padua somewhat re-

sembles a Greek church; but, these two excepted, *all* the other old churches, in Western Europe, are after the Latin and not the Greek church model. Some of the churches in Sicily shew Greek detail, with the Latin plan and distribution.

<sup>b</sup> See Dallaway's *Constantinople*, 4to., 1797, p. 52, and Gibbon's *Roman Empire*, vol. vii. p. 117, and vol. xii. p. 145.

<sup>c</sup> *Eglises Byzantines en Grèce* par A. Couchard, architecte. Paris, 1841, 1842. See also *Instructions du Comité Historique du Gouvernement Français*. 4to. Paris, 1842.



CABLE-MOULDING, FR. *Tore, Tordu*, ITAL. *Cannello*: a bead, or torus moulding, cut in imitation of the twisting of a rope, much used in the later period of the Norman style.

CABLING, FR. *Rudentura*: a round moulding frequently worked in the flutes of columns, pilasters, &c. in classical architecture, and nearly filling up the hollow part: they seldom extend higher than the third part of the shaft.

CAEN-STONE, the quarries near Caen appear to have been worked from a very early period; and from the excellent quality of the stone for building purposes, and the facility of water carriage, it was extensively used in several parts of England. There is a license, May, 1460, to the abbot of Westminster to import Caen-stone for the repairs of the monastery, given in Rymer, xi. 452. It was an article of importation as late as Mary; for in the Custom-House rates, 1582, occurs "Cane-stones, the tun, 6s. 8d."

CALYON, FR. *Caillou*: flint or pebble-stone, such as is used in the eastern counties and in Sussex, and other chalk districts.

"Calyon rounde stone, *rudus*. *Hic rudus esto lapis durus pariterque rotundus*." Prompt. Parv.—"Calyon, stone, *calion*." Palsg. See churchwardens of Walden, accounts 1466-7.—Cost of making the porch "for the foundacyon, and calyon and sande." Hist. of Audley End, 225.

"The same to be wrought with *calion* and *breke*, with foreyns."

Accounts of Little Saxham, ap. Gage's Suffolk, p. 140.

CAISSONS, FR. *Cassoons, Cassette*, ITAL. *Cassoni*: a term adopted from the French for the sunk panels of flat or arched ceilings, soffits, &c.

CAMPANILE, ITAL. *Campanile*: a name adopted from the Italian for a bell tower; they are generally attached to the church, but are sometimes unconnected with it, as at Chichester cathedral, and are sometimes united merely by a covered passage, as at Lapworth, Warwickshire. There are several examples of detached bell towers still remaining, as at Evesham, Worcestershire; Berkeley, Gloucestershire; Walton, Norfolk; Ledbury, Herefordshire; Chichester, Sussex; and a very curious one, entirely of timber, with the frame for the bells springing

from the ground, at Pembridge, Herefordshire. At Salisbury there *was* a detached campanile, a multangular building, near the north-east corner of the cathedral.

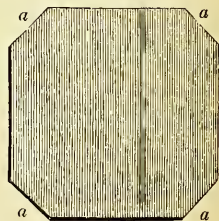
CANOPY, FR. *Couronne*, *Lambris*, ITAL. *Baldacchino*, GER. *Kanape*, *Baldachin*: in Gothic architecture an ornamental projection over doors, windows, &c.; a covering over niches, tombs, &c. Canopies are chiefly used in the Decorated and Perpendicular styles, although they are not uncommon in the Early English, and may perhaps be occasionally found over the heads of figures, &c., in late Norman work. Early English canopies over niches and figures are generally simple in their forms, often only trefoil or cinquefoil arches, bowing forwards, and surmounted by a plain pediment, as on the west front of the cathedral at Wells: the canopies over tombs are sometimes of great beauty and delicacy, and highly enriched, as at the tomb of Archbishop Gray in York minster. In Early French work the small canopies over figures, &c., were often of more complicated forms than are usual in England, as at the doorways of Chartres cathedral: at the east end of Bayeux cathedral some figures attached to the upper part of the buttresses have canopies over them terminating in small spires.

In the Decorated style, the canopies are often extremely elaborate, and are so various in their forms that it is impossible to particularize them; some of the more simple of those over figures, niches, &c., consist of cinquefoiled or trefoiled arches, frequently ogees, bowing forwards, and surmounted with crockets and finials (see Lichfield cathedral, Plate 6); some are like very steep pediments with crockets and finials on them (see St. Mary's, Oxford, Plate 110); others are formed of a series of small feathered arches, projecting from the wall on a polygonal plan, with pinnacles between and subordinate canopies over them, supporting a superstructure somewhat resembling a small turret, or a small crocketed spire: of this description of canopy good specimens are to be seen at the sides and over the head of the effigy of Queen Philippa in Westminster abbey. The canopies

over tombs in this style are often of great beauty ; some consist of bold and well-proportioned arches with fine pediments over them, which are frequently crocketed, with buttresses and pinnacles at the angles, as those of Gervase Alard, at Winchester; of Aymer de Valence, Earl of Pembroke, and Edmund Crouchback, Earl of Lancaster, in Westminster abbey; and of Bishop William de Luda in Ely cathedral: many tombs of this style, when made in a wall, have an ogee arch over them, forming a kind of canopy with hanging tracery, of which good specimens may be seen in the churches of Aldworth, Berkshire, and West Horsley, Surrey. (See Exeter cathedral, Plate 74.)

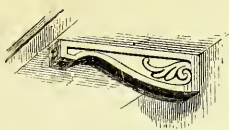
In the Perpendicular style the canopies are more varied than in the Decorated, but in general character many of them are nearly alike in both styles ; the high pointed form (like that at St. Mary's, Oxford, Plate 10.) is not often to be met with in Perpendicular work ; a very usual kind of canopy over niches, &c., is a projection on a polygonal plan, often three sides of an octagon, with a series of feathered arches at the bottom, and terminating at the top either with a battlement, a row of Tudor flowers, or a series of open carved work. The canopies of tombs are frequently of the most gorgeous description, enriched with a profusion of the most minute ornament, which is sometimes so crowded together as to create an appearance of great confusion. Most of our cathedrals and large churches will furnish examples of canopies of this style.

CANT, CANTED, a term in common use among carpenters to express the cutting off the angle of a square. "Any part of a building on a polygonal plan is also said to be *canted*, as a *canted* window, or oriel, &c. The survey of the royal palace at Richmond, taken 1649, described 'one round structure or building of freestone,' called 'the *canted* tower.'" *Vetusta Monumenta*, vol. ii.<sup>d</sup>



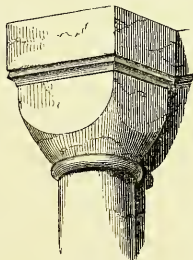
<sup>d</sup> E. J. Willson's Glossary to Pugin's Specimens.

CANTALIVER, a kind of bracket used to support eaves, cornices, balconies, &c., usually of considerable projection.



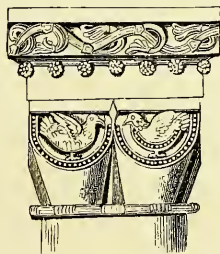
CAPITAL, CAP, FR. *Chapiteau*, ITAL. *Capitello*, GER. *Knauff*, *Kapitäl*: the head of a column, pilaster, &c. (Plate 34.) In classical architecture, the orders have each their respective capitals, which differ considerably from each other, but their characteristics are so easily distinguished that it may be sufficient to refer for them to Plate 27; there are, however, considerable differences to be found in a few of the ancient examples, as in the Corinthian orders of the Temple of Vesta at Tivoli, and of the Choragic monument of Lysicrates at Athens; there are also a few capitals totally unlike those of any of the five orders, as in the Temple of the Winds, at Athens. In Egyptian, Moorish, Indian (Plate 26), Norman, and Gothic architecture, they are endlessly diversified.

A very common form for plain Norman capitals, especially on small shafts, is one resembling a bowl with the sides truncated, so as to reduce the upper part to a square; there is also another form, which is extremely prevalent, very much like this, but with the under part of the bowl cut into round mouldings which stop upon the top of the necking; these round mouldings are sometimes ornamented, but are often plain;



Cassington, Oxon.

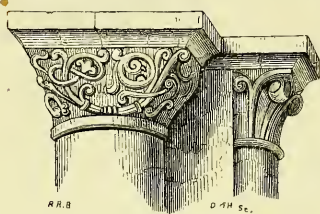
this kind of capital continued in use till quite the end of the style. (See Stoneleigh, Plates 5 and 46; Rochester, Plate 54; Islip, Plate 104.) The endless variety of forms and enrichments given to Norman capitals when ornamented, renders it impossible to particularize them, but a tolerably correct idea of their character may be obtained by referring to several of the Plates given in this work, especially Plates 5, 28, 29, and 104. In the early part of the style they were generally of rather short proportions, but they afterwards became frequently



Steepley, Derbyshire.

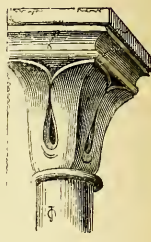


more elongated, and the foliage and other decorations were made of a much lighter character, approximating to the



Gloucester Cathedral.

Early English: in French work, late Norman capitals have often a strong resemblance to those of the Corinthian order (Soissons and



Easton, Hants.

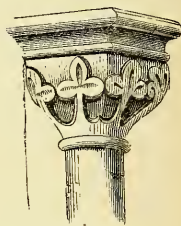
Blois, Plate 29), and there are examples of the same kind in England, at Canterbury cathedral, and Oakham castle, Rutland.

Early English capitals are not so much diversified as Norman, although there are many varieties; they are



Hereford Cathedral.

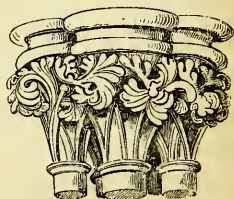
very frequently entirely devoid of carving, and consist of suits of plain mouldings, generally not very numerous, which are deeply undercut so as to produce fine bold shadows, and there is



Haseley, Oxon.

usually a considerable plain space, or *bell*, be-

tween the upper mouldings and the necking; occasionally a series of the toothed ornament, or some other similar enrichment, is used between the mouldings: when foliage is introduced it is placed upon the bell of the capital, and, for the most part, but few if any mouldings, beyond the abacus and necking, are used with it; the leaves are generally somewhat stiff in their character, but almost always stand out very boldly, so as to produce a very striking and beautiful effect, and they are generally very well worked, and often so much undercut that the stalks and more prominent parts are entirely detached. (Plate 30.) The character of the foliage varies, but by far the most common, and that which belongs peculiarly to this style, consists of a trefoil, the two lower lobes of which (and some-

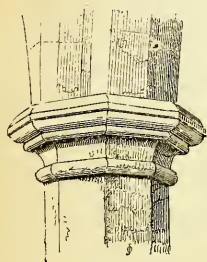


York.



times all three) are worked with a high prominence or swelling in the centre, which casts a considerable shadow; the middle lobe is frequently much larger than the others, with the main fibre deeply channelled in it. Occasionally animals are mixed with the foliage, but they are usually a sign that the work is late. In Early French work, the capitals are generally of considerably longer proportions than in English, and are usually not nearly so much covered with foliage, the leaves rising singly from the top of the necking, and terminating under the abacus with a curl, or a few small lobes; sometimes the alternate leaves only reach as high as to the abacus, the intermediate ones rising only about half way up the bell, upon the principle of the Corinthian capital (see Blois, Plate 30): on the round single pillars, so repeatedly found in the French cathedrals and large churches, the capitals frequently have two or three tiers of leaves on them, and both in proportion and general effect have a striking resemblance to the Corinthian, as at Auxerre; Laon; Lisieux; Notre Dame, Paris; Senlis, &c.

In the Decorated style, the capitals very often consist of plain mouldings either with or without ball-flowers or other flowers worked upon the bell, though they are frequently carved with very rich and beautiful foliage; the mouldings usually consist of rounds, ogees and hollows, and are not so deeply undercut as in the Early



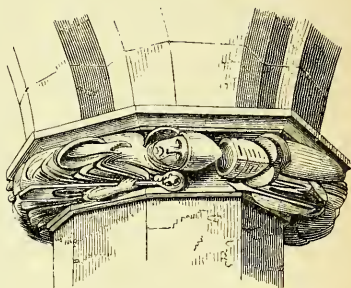
Sandhurst Church, Kent.



Hampton Poyle, Oxon.

English style; the foliage is very different from Early English work, and of a much broader character, many of the leaves being representations of those of particular plants and trees, as the oak, ivy, white-thorn, vine, &c., which are often worked so truly to nature as to lead to the supposition that the carver used real leaves for his pattern; they are also generally extremely well arranged, and without the stiffness to be found in Early English foliage.

In some districts, Decorated capitals, and occasionally also those of earlier date, are ornamented with figures, with very little or no admixture of any other kind of enrichment, as at Adderbury, Hanwell, Hampton Poyle, Oxon (Plate 31), and Cottingham, Northants.



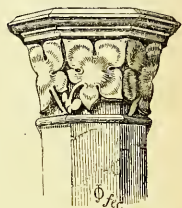
Cottingham, Northants.

Perpendicular capitals are most usually plain, though in large and ornamented buildings they are not unfrequently enriched with foliage, especially early in the style: when the shafts are circular, it is very common for the necking only, or for the necking, the bell, and the first moulding above it, to follow the same form, the upper mouldings being changed into an octagon; ogees, beads, and hollows are the



Ewelme, Oxon.

prevailing mouldings; much of the foliage bears considerable resemblance to the Decorated, but it is stiffer and not so well combined, and the leaves in general are of less



Christ Church Cloisters, Oxford.

natural forms; towards the latter part of the style there is very frequently a main stalk continued uninterrupted in a waved line, with the leaves arranged alternately on opposite sides, as at Upwey. (Plate 31.) See ABACUS.

CAROL, *Carrol*, *Carrel*, *Carola*, GER. *Süßler*: a small closet or enclosure to sit and read in. The term is also applied to a window, doubtless a bay window, and perhaps one which is rectangular on the plan<sup>e</sup>. In the inventories of the priory of Finchale this word occurs twice in the list of furniture of the Camera, in 1354, and again in 1360<sup>f</sup>.

<sup>e</sup> In old engravings, &c., figures are sometimes represented studying in enclosed seats with their books on a broad desk before them, somewhat resembling a modern schoolmaster's desk, which in

all probability are *carrols*; representations of these may be seen at pages 8 and 11 of Dr. Dibdin's Supplement to the Bibliotheca Spenceriana.

<sup>f</sup> Pp. xxxvj. & li.

“Opus carpentarium etc. circa armariolum et *studia* Noviciorum (in claustro Dunelm.) et opus vitreum ibidem se extendit ad xiiij<sup>l</sup>. xv<sup>s</sup>. et ultra.”

Hist. Dunelm. Script. tres, cclxxiiij.

“In every window of the cloyster were three pews or *carrels* : where every one of the old monks had his *carrol* several by himself, to which, having dined, they did resort, and there study their books.” Antient Rites of Durham, p. 131.

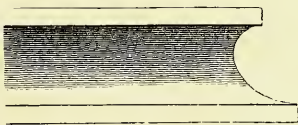
“Made new in the quene’s dynyng chambre a great *carrall wyndow* stoundyng on the west syde . . . laide over the *carrall wyndow* a great pece of tymber that berith the roffe above hed.” Abstracte of certayne Reperacions done within the

King’s Towr of London. Temp. Hen. VIII. Bailey’s Hist. of the Tower, App., vol. i. p. xix.

CARTOUCH, FR. *Cartouche* : a term adopted from the French for a tablet, either for ornament or to receive an inscription, formed in the resemblance of a sheet of paper with the edges rolled up ; also applied to modillions used under a cornice.

CARYATIDES, ITAL. *Cariatidi* : a name given to statues of women, applied instead of columns in Grecian architecture, as at the Erechtheum at Athens.

CASEMENT, a frame enclosing part of the glazing of a window, with hinges to open and shut. Also an old English name for the deep hollow moulding, similar to the scotia or trochilus of Italian architecture,



which is extremely prevalent in Gothic architecture, in cornices, door and window jambs, &c., especially in the Perpendicular style, and which is frequently enriched with running patterns of foliage. See SCOTIA.

“A *casement* with levys (leaves), . . . with trayles (tendrils or stalks), . . . a lowering casement (a drip).”

William of Worcester, p. 220.

“Vinettes ronning in *casementes*.”

Lydgate’s Boke of Troye.

CASTELLE, CASTELLUM, the receptacle in which the water was collected and heated for the public baths of the Romans : some of these were large erections containing many vaulted rooms or cisterns capable of holding a prodigious quantity of water.

“There lay in a chapelle at the White Freres a rich marchant caullid Ranulphus de Kyme, whos image was then taken and set at the south ende of the new *Castelle* of the conducte of water in Wikerford. There is another new *Castelle* of conduct hedde *trans Lindim flu* : and booth these be servid by pipes derivid from one of the houses of Freres that were in the upper part of Lincoln.”

Leland’s Itinerary, vol. i. fol. 34.

CATACOMBS, ITAL. *Catacombe*: subterraneous vaults or excavations used as burying-places: those at Rome were resorted to by the early Christians as places of worship in time of persecution; and the crypts under churches are supposed to be in imitation or remembrance of them.

CATHEDRAL, FR. *Cathédrale*, ITAL. *Cattedrale*, GER. *Die Dom Kirche*, *Stifts-Kirche*: the principal church of a diocese, in which the bishop's throne is placed.

CAULICOLI, FR. *Caulicoles*; *petites Volutes*, ITAL. *Gambi*; *Voluteminori*, GER. *Stängel*: the small volutes under the flowers on the sides of the abacus in the Corinthian capital, representing the curled tops of the acanthus stalks.



CAVÆDIUM, FR. *Cour*, ITAL. *Cortile*, GER. *Der Hof*: an open court in the houses of the ancients, supposed by many to be the same as the atrium. See ATRIUM.

CAVETTO, FR. *Gorge*, *Nacelle*, *Cavet*, ITAL. *Guocia*: a concave moulding of one quarter of a circle, used in the Grecian and other styles of architecture. (Plate 75.)

CEELE, SEELE, a canopy.

"The King, then being bareheaded, . . . shall goo vndre a *ceele*, or canape, of cloth of gold bawdekyn, with iiij staves and iiij bellis of siluer and gilt, the same to be born by the Barons of the v ports."

Rutland Papers, p. 10.

CEILING, *Cyling*, *Selure*, *Seeling*, FR. *Plafond*, *Lambris*, ITAL. *Soppalcho*, *Cielo*, *Palco*, GER. *Stubendecke*: the under covering of a roof, floor, &c., concealing the timbers from the room below; now usually formed of plaster, but formerly most commonly of boarding; also the under surface of the vaulting in vaulted rooms and buildings. During the middle ages the ceilings were generally enriched with gilding and colouring of the most brilliant kind, traces of which may often still be found in churches, though in a faded and dilapidated condition; plaster and wood ceilings under roofs are often made flat, as at Peterborough cathedral and St. Alban's abbey<sup>g</sup>, but they fre-

<sup>g</sup> The ceilings at Peterborough and St. Alban's are painted; the former is considered to be the oldest in existence. There is still remaining (or was two years

quently follow the line of the timbers of the roof, which are sometimes arranged so as to give the shape of a barrel vault, especially in Early English and Decorated work, as in the nave of Hales Owen church, Salop, and the old church (now destroyed) of Horsley, Gloucestershire; in these two styles, when the ceilings are of this form, there are seldom many ribs upon them, and sometimes only a single one along the top; there is a portion of a plaster ceiling at Rochester cathedral, of Early Decorated date, which has very well moulded wood ribs; it is of irregular form, from being made to suit the shape of the roof. Another very common kind of ceiling in churches, especially in the Perpendicular style, consists of a series of flat surfaces or cants formed on the timbers of the roof, somewhat resembling a barrel vault; these are frequently without ornament of any kind, but are often enriched with ribs, dividing them into square panels, with bosses or flowers at the intersections. In old work, flat ceilings are always in some degree enriched, most usually with ribs crossing at right angles, with bosses at the intersections, and sometimes they are ornamented with most elaborate carvings, as at Cirencester church, Gloucestershire. Wooden ceilings were occasionally formed in imitation of stone groining, with ribs and bosses, as at York minster, the choir of Winchester cathedral, Warmington church, Northants, and the old nave (now destroyed) of St. Saviour's church, Southwark. In the time of Elizabeth and James I. the ceilings were generally of plaster, and ornamented with ribs, &c., at the intersections of which there are sometimes small pendants; they are most usually flat, but are sometimes arched, especially over galleries in large houses.

The ceiling in churches immediately over the Altar, and occasionally also that over the roodloft, is sometimes richly orna-

ago) a small portion of a flat painted wood ceiling, in a ruinous condition, at Horton priory, Kent. In churches it is very common, in Perpendicular work, to find the flat surface of a wooden ceiling painted blue, with gilt stars upon it, which are

generally made of lead. There are some remains of painting on stone-vaulted ceilings at the east end of the north aisle of St. Mary's church, Guildford, and under the organ in Winchester cathedral.



mented, while the remainder is plain, as at Ilfracombe, Devon. This custom continued as late as to the time of Charles II., and a specimen of that age may be seen at Islip, Oxon.

This term was also applied to the plastering or wainscoting of the walls.

"Item, patri Roberto de Nevo Mercato, pro *celura*, pavimento, calce, et aliis necessariis, ad capellam patrum Prædicatorum, ubi Regina jacet, iiij. li. xvij. s. ixd."

Accounts of the Executors of Queen Eleanor, A.D. 1291, Botfield, p. 103.

"With semliche <i>selure</i> , yset on lofte,	As a parlement hous, ypeynted aboute."	Piers Ploughman's Creed, l. 399.
--	---	----------------------------------

"With craftye archys reysed wonder clene, Enbowed ouer all the worke to cure, So merueylous was the <i>celature</i> , That all the rofe and closure enuyrowne,	Was of fyne golde plated vp and downe, With knottes graue wonder curyous, Fret full of stones ryche and precious."	Lydgate's Boke of Troye.
---	--	--------------------------

"A partycion theryn *seeled* w<sup>t</sup> lyme and here."

"In the same chambre, the playn *selyng* of the est syde therof w<sup>t</sup> new waynscot.

"*Selyng* of xj wyndowes rownde abowte over hed."

Abstracte of certayne Reperacions done within the Kyng's Tow<sup>r</sup> of London. Temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. pp. xxvii., xxxi., xxxii.

"vii chambers to be *seeled* vi foote on heghte; and the chapel vii foote.  
The Hall, at the dayse xv foote of heghte."

Gage's History of Hengrave.

CELL, FR. *Cellule*, ITAL. *Cella*, GER. *Zelle*, INNERES DES TEMPELS: the naos or enclosed space within the walls of an ancient temple. Applied also to the small sleeping rooms of the monks in monastic establishments.

"Thei lyuen more in lecherie, and lyeth in her tales,	Than suen any good liif, but lurken in her <i>selles</i> ."
--	--

Piers Ploughman's Creed, l. 117.

"And sexe copes or seuen, in his *celle* hongeth." Ibid, l. 1473.

This is also a term proposed by Mr. Whewell for the hollow spaces between the ribs of a vaulted roof.

CENTERING, CENTRE, *Sentres*, *Seyntres*, *Synetres*, *Syntrees*, FR. *Centré*, ITAL. *Centina*, *Centinare*, *Centinatura*: the temporary support placed under vaults and arches to sustain them while they are in building, usually a frame of wood work. In Norman architecture, in which the vaulting is constructed with rough unhewn stones, the centering was covered with a thick layer of mortar before the masonry was built upon it, in which the stones were embedded, so that when the centering was removed it remained adhering to the under surface of the

vault and exhibiting an exact impression of the boards on which it was spread: numerous examples of this kind of construction are to be found in Norman buildings in all parts of the kingdom<sup>b</sup>.

“Et idem cementarius . . . inveniet omnia et omnimoda caragia . . . ac instrumenta . . . cum scaffolds, *seyntres* et flekes.”

Cont. for Durham Dorm., 1401. Hist. Dunelm. Scrip. tres, clxxxvij.

“Scaffaldyng and *synetres*.”

Cont. for Catterick Church, p. 11.

“Item, Ricardo Henworth pro factura de la *synetres* xxd.”

Hist. Dunelm. Scrip. tres, ccccxlij.

“*Synetres* for the archis of the tower.”

Durham Castle, 1544.

CENTRY-GARTH, Cemetery-garth, Centory-garth, ITAL. *Cimitero*, FR. *Cimetière*: a burying-ground: evidently a corruption of Cem'try.

“At the east end of the Chapter-house, and on the south side of the Quire, there was a Yard, or Garth, called the Centory-Garth, where all the priors and monks were buried.”

Antient Rites of Durham, p. 99.

CHALICE, FR. *Calice*, ITAL. *Calice*, GER. *Kelch*: the cup used for the wine at the celebration of the Eucharist. In early ages the chalice was commonly made of glass or wood, occasionally of gold or silver, with a representation frequently of the good shepherd carrying the lost sheep on his back<sup>i</sup>. Especial care was taken that the brim of the chalice should not turn down.



Chichester. (k)

In the Council of Rheims, held under Leo III., A.D. 847, the

<sup>b</sup> This mode of forming vaults was certainly adopted occasionally by the Romans in rude work, for there is a small one under some of the seats at the theatre at Autun which is so constructed.

<sup>i</sup> Ancient chalices are preserved at Corpus and Trinity colleges, Oxford, and have been engraved by Mr. Shaw, in his “Specimens of Ancient Furniture.”

An interesting specimen of the chalice, with its paten, discovered in a place of concealment in the wall of the ancient family seat of the Littletons, Pillaton Hall, near Pembridge, Staffordshire, is in

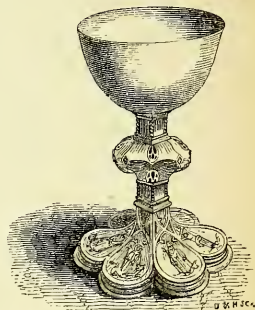
the possession of Lord Hatherton, at Teddesley. They are of silver gilt, date, close of fifteenth century.

In the Doucean Museum, Goodrich Court, is preserved a chalice beautifully turned in wood, with the arms and supporters of James I.; on the foot these words are engraved:

“God’s word and spirit some it doth lively feede,  
The blood of Christ to them is drinke indeede.”

<sup>k</sup> This chalice was found in a stone coffin of the 12th century in Chichester cathedral.

use of wood or glass for the chalice and paten is expressly forbidden, and they are commanded to be of gold or silver. (Canon 45.) That this prohibition did not originally exist is clear from the preceding canon 44, and is sufficiently shewn by Bingham<sup>1</sup>, who mentions also that "in one of our own Synods here in England, the Synod of Calcuth<sup>m</sup>, in Northumberland, an. 787, there is a canon which forbids the use of horn cups in the celebration of the Eucharist, which seems to imply that they were in use before."



Corpus Christi College, Oxford.

"Formerly (exclaimed Pope Boniface) golden priests used *wooden chalices*, but now golden chalices are used by wooden priests."

Cabassutii Notitia Conciliorum, p. 555, quoted by Hart, British Councils, p. 172.

"Have you a *chalice* or communion cup, with a cover of silver, and a flagon of silver or pewter (but rather of silver) to put the wine in?"

Bp. Montagu's Articles of Inquiry, 1638.

"At Combyne church, near Exeter, the antient *chalice* and paten are still in use. The *chalice* has a very graceful octagon foot inscribed with the sacred name I.H.S. The paten is deeply sunk, and presents a well executed Veronica in the centre."

Oliver's Ecclesiastical Antiquities of Devon, vol. ii. p. 87.

CHAMBER, FR. *Chambre*, ITAL. *Camera*, *Stanza*, GER. *Kammer*, *Zimmer*, *Stube*: a room, or apartment, distinguished from the hall, chapel, &c. The *great chamber* usually adjoined, or was contiguous to the hall, and answered to the modern drawing room, or *withdrawing* room. The Latin term *camera* is used to signify a suite of rooms; the camera of an abbot or prior means his suite of lodgings in the establishment.

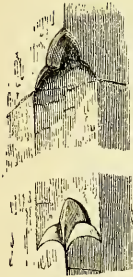
CHAMFER, CHAMPFER, FR. *Chanfrain*, ITAL. *Smusso*: an aris or angle which is slightly pared off is said to be chamfered: a chamfer resembles a *splay*, but is much smaller, and is usually taken off equally on the two sides; it applies to wood-work as well as stone. In the Early English and Decorated styles, more especially in the former,



<sup>1</sup> Bingham, b. viii. c. vi. s. vi.

<sup>m</sup> Synod. Calcutheus. c. 10. apud Spelman Concil. Brit. tom. i. p. 291.

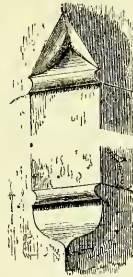
chamfers have frequently ornamental terminations of several



Exton Ch. Rutland.

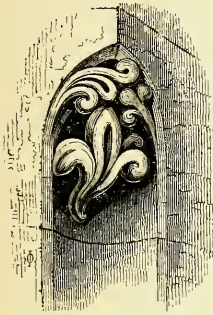


Abbey Barn, Glastonbury.



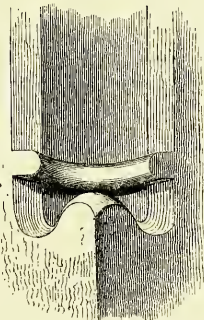
Courtledge, Godmersham, Kent.

kinds, some of which are sufficiently marked to be characteristic



Warmington, Northants.

of the date of the architecture, and they are more varied and produce a stronger effect than might be expected in such minute features. The angles of Early English buttresses are very commonly chamfered. See Salisbury



Haseley, Oxon.

and Hartlepool, Plate 22.

CHAMPE, CHAMP, FR. *Champ*, ITAL. *Campo*: the field or ground on which carving is raised.

“A *champ*, ashler.”

William of Worcester, p. 269.

“All the *champs* about the letter to be abated and hatched curiously to set out the letters.” Cont. for the tomb of Richard, Earl of Warwick, in Dugdale's Warwickshire.



CHANCEL<sup>n</sup>, FR. *Presbytère*, *Choeur*, ITAL. *Cancello*, *Il Presbiterio*, GER. *Kanzel*, *Chor*, *Altarplatz*: the choir or eastern part of a church appropriated to the use of those who officiate in

<sup>n</sup> Among the abuses for which the Reformation has been made a pretext, is the neglect of the proper repair of the chancel by those parties whose duty it is to keep it not only in repair, but in a decent and comely state fit for Divine Service. In many cases it has been suffered to fall entirely to decay, in others

it has actually been pulled down to save the expense of keeping it in repair, as at New Malton church, Yorkshire; Charminster, Dorsetshire; &c., &c.

At Dunster, Somersetshire, although externally it is tolerably sound, its internal state is most unworthy of the ancient family to whom it belongs.



the performance of the services, and separated from the nave and other portions in which the congregation assemble by a screen (*cancellus*), from which the name is derived. The term is now generally confined to parish churches, and such as have no aisle or chapels round the choir. In some churches, in addition to the principal chancel, there are others at the ends of the side aisles, &c. See CHOIR.

“Præcipimus vobis quod *cancellum* beatæ Mariæ in ecclesia Sancti Petri infra ballium Turris nostræ London’, et *cancellum* beati Petri in eadem ecclesia, et ab introitu *cancelli* beati Petri usque ad spacium iiij pedum ultra stallos . . . bene et decenter lambruscari faciatis.” Order for the repair of the Chapel of St. Peter ad Vincula in the Tower, an. 1240. Bailey’s Hist. of the Tower, vol. i. p. 118, 119.

“In nova construccione *cancellæ* ecclesiæ de Gygleswyke, cum empcone plumbi, meremii, et factura fenistrarum ejusdem *cancellæ*, &c.”

Priory of Finchale, (an. 1484-5) ccclxix.

“So xulde every curat in this werde wyde,  
ʒeve a part to his *chauncel* i-wys.”

Coventry Mysteries, p. 71.

“The beames and brands of the steeple fell downe on every side, and fired the other thre partes, that is to saye, the *chauncel* or *quier*, the north ile, and the body of the churche.” True Report of the burnyng of the Steple and Churche of Poules in London, A.D. 1561. Archæologia, vol. xi. p. 76.

“Til that the bel of laudes gan to ring,

And freres in the *chaunsell* gon to sing.” Chaucer, the Miller’s Tale, fol. 14.

CHANTRY, *Chantry*, FR. *Chanterie*, ITAL. *Cantoria*, GER. *Singeplatz*, *Cantorei*: an ecclesiastical benefice or endowment to provide for the chanting of masses; it was very commonly a testamentary bequest, the testator also directing a chapel to be built, often over the spot where he was buried, in which the masses were to be celebrated for the especial benefit of the souls of himself and others named in his will; hence the term has come to be sometimes applied to the chapel itself. The founding and endowing of these private chantry chapels was a very common practice among the wealthy classes previous to the Reformation, as is shewn by the many examples of them still to be found in our churches, but the greatest numbers were in the abbeys and other religious establishments, in which it was considered a privilege to be buried, and where sepulture was not very easily to be obtained except by some such beneficial offering; they are found in various situations, frequently with



the tomb of the founder in the middle of them, as at Fyfield, Berks, (Plate 128,) and are generally enclosed with open screen-work; sometimes they are external additions to a church, but very often, especially in cathedrals and large churches, they are complete erections within it: many of those of late Perpendicular date are most lavishly enriched with mouldings and sculpture in all their parts, and some have been brilliantly painted and gilt. Most of our cathedrals and abbey churches contain specimens of these chapels, as Winchester, Wells, St. Alban's, &c.

Test. Roberti Usher de Estretford, 1392—"Item lego uni parti *cantariæ* in Estretford, quæ per Willielmum de Manton est edificanda, xl<sup>s</sup>." Test. Ebor. 178.

Test<sup>m</sup>. Thomæ de Dalby Archidiaconi Richmundiæ, 1400—"Item lego & ordino pro unâ *cantariâ* pro perpetuo in dictâ ecclesiâ fundandâ pro animâ meâ & animabus Domini Thomæ Arundele quondam Eboracensis Archiepiscopi, cum ab hac luce migraverit, animabus Ricardi Asty, & Isabellæ uxoris suæ, & liberorum suorum, et Domini Philippi de Bello campo, & omnium fidelium defunctorum, ad valorem xij marcarum annuatim, ecce<sup>1</sup>." Ibid. 262.

"Shall purchase and gett a licence of our sovraigne lord the King to stablish, found, create and make a perpetuall *chauntre* of a preist att the aforesaid alter to serve God, and especially to pray to God for the soules of William Plumpton, knight, and Alice his wife, my father and moder, &c." Plumpton Corresp., xxxvii.

CHAPEL, FR. *Chapelle*, ITAL. *Capella*, GER. *Capelle*: a small building attached to various parts of large churches or cathedrals, and separately dedicated: also a detached building for divine service. Previous to the Reformation nearly all castles, manor houses, and court houses, and the granges of religious establishments, appear to have had private chapels attached to them.

The word chapel is occasionally applied by middle age writers to a parish church, but it generally signifies a building endowed with fewer privileges and immunities, either such as has no proper priest attached to it, or in which the sacrament of baptism was not to be administered, or had no burying ground annexed to it, or which was dependent on a superior church°. The term

° Chapels had not the right of sepulture, or administering the sacraments, (see Staveley,) nor did they receive tithes.

In the Exceptions of St. Ecgbert, Archbishop of York, A.D. 750, it is commanded, "Ut ecclesiæ antiquitus constitutæ nec decimis nec alia ulla possessione

priventur, ita ut novis oratoriis tribuantur."

Chapel answers to the "field-church," in the fourfold division of churches in the statute of Canute; "a field church where a cemetery is not."

In Domesday book are many curious notices of chapels.

is also applied to a set of vessels and vestments necessary for the celebration of the services of the church.

Will of Jon of Croxton of Yhorke, chaundeler—1393—"Also it es my will that . . . this chalice with the ij ridels of tapheta, that I boght of Sir Rauf, be gyfen to the Prior of Huntynghton into the new *Chapell* of our Lady, that now es in making, to the wirchip of hir auter and help of myne aune saule."

Test. Ebor. 185.

"& git þe *chappelle* standes, þer he weddid his wife."

Langtoft, p. 26.

<p>"— the queene that was so meke, With all her women dede or seke, Might in your land a <i>chappell</i> haue, With some remembraunce of her graue, Shewing her end with the pity,"</p>	<p>In some notable old city, Nigh vnto an high way, Where euery wight might for her pray, And for all hers that haue been trew."</p>
---	--

Chaucer, fo. 363, ed. 1598.

"In exequiis Domini Nicholai Episcopi habuit Ecclesia [Dunelm.] equos, deferentes corpus ejusdem Patris, et unum equum ferentem ij cistulas cum *Capellâ* ejusdem, viz. cum unâ casulâ de rubeo samette, cum largis orariis et multis magnis lapidibus preciosis, in qua celebratur in Die Palmarum; et cum ij tunicis de eodem Panno cum pluribus orfrays et liliis deauratis brudatis; et j capâ, stolâ et manipulâ, et unâ rubeâ albâ brudatâ; et j calice cum lapidibus pretiosis in pede; et j thuribulo argenteo cum pluribus aliis Ecclesiæ ornamentis."

A.D. 1257. Durham Wills and Inventories, p. 5.

CHAPTER, *Chapetrel*, FR. *Chapiteau*: the capital of a column.  
See CAPITAL.

"The Pillars and *Chapetrels* that the Arches and Pendants shall rest upon."

Contract for Fotheringhay church, p. 21.

CHAPTER-HOUSE, FR. *Chapitre*, ITAL. *Capitolo*, GER. *Kapitel-haus*: the apartment or hall in which the monks and canons of a monastic establishment, or the Dean and Prebendaries of cathedrals and collegiate churches, meet for the transaction of business relating to the general body of the society. The most elaborate ornament is frequently employed in the architecture of chapter-houses, and in many cases also they remain more in their original state than the churches to which they are attached; the magnificence and richness which many of them display is very striking, as York, Southwell, Wells, &c. Some are in ruins, as Howden, Yorkshire, but even the ruins are deserving of attentive study. At York the stained glass windows remain, and at Exeter the painted roof; at Salisbury and Westminster the original tiled floor; and on the walls of the latter the original painting has recently been discovered.

Chapter-houses are of various forms, some oblong, as Oxford, Exeter, Canterbury, Gloucester, Chester, Bristol; others octagonal, as York, Wells, Salisbury; or polygonal, as Lichfield, Lincoln, Worcester: their situation also varies, but they are universally contiguous to the church, and are not generally placed westward of the transepts; they often adjoin the cloisters, through which they are approached from the church, as at Bristol and Canterbury, but sometimes they are placed in other situations, and are entered by a passage from the church, as at York, Southwell, Wells, Lichfield. They were very generally used as places of sepulture; and occasionally there are crypts under them, as at Wells and Westminster.

<p>“Thanne was that <i>chapitrehouse</i>, wrought as a greet chirche, Corven and covered, and queyntelyche entayled,</p>	<p>With semliche selure, y-seet on lofte, As a parlement-hous, y-peynted aboute.”</p>
--	---

Piers Ploughman's Creed, l. 395.

“And Syr Phelyp of Maygeres chauncellor to Peter of Lisseignen, Kyng of Cypres, wrote on his tombe as it foloweth, the cōpye whereof is in y<sup>e</sup> *chapytte-house* of the freer Celestynes in Paris.” Berner's Froissart's Chronycle, vol. ii. c. 40.

CHAR, or CHARE, to hew, to work: CHARRED stone, hewn stone. The will of Henry VI. orders the chapel of his new college in Cambridge to be “*vawted and chare-roffed*,” that is, the whole roof to be of wrought stone; not with ribs of wrought stone only, filled up with rough stone plastered, as was often practised<sup>a</sup>. This word may, however, perhaps mean only wagon roofed; *Chare* is a covered vehicle, the roof of which was at that time always tilted.

CHEST. Among our ancestors chests appear to have been very important pieces of furniture, serving as receptacles for every kind of goods that required to be kept with any degree of care; they were also placed in churches for keeping the holy vessels, vestments, &c., and many of them still remain<sup>r</sup>. The

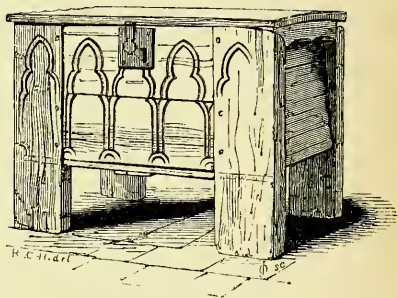
<sup>p</sup> Nichol's Royal Wills, 4to., p. 302.

<sup>q</sup> E. J. Willson in Glossary to Pugin's Specimens.

<sup>r</sup> Among sacred things, Archbishop

Ælfric gives *Arca*, scriñ. *Loculus cyste*. The synod of Exeter, in 1287, required every parish to provide “*cista ad libros et vestimenta*.”

oldest chests known to exist are of Early English date, as at Climping church, Sussex, and Stoke Dabernon, Surrey; there are also others nearly or quite as old at Graveney and Saltwood in Kent; the latter of these is very highly enriched on the front with panels, tracery, and carving, and is by far the most ornamented of any of this date. There is a peculiarity in the construction of Early English chests which is remarkable: across each



Graveney, Kent.

end of the lid, on the underside of it, a strong piece of wood is fixed, which appears on the outside when the chest is closed, and the end of this and the upright piece at the back angle of the chest are halved together and an iron pin is put through them so as to form a hinge, of which there appears commonly to have been no other; there is often a small pear-shaped piece of iron nailed over the end of the pin to keep it in its place: the carving and ornaments on chests of this date are not in general deeply cut. Of Decorated chests there are many examples, as in the churches at Brancepeth, Durham; Haconby, Lincolnshire; St. Mary Magdalene, Oxford; Faversham and Wittersham, Kent: they are usually highly ornamented with panelling and carving, which, both in this and the preceding style, are commonly confined to the front; but at Huttoft, in Lincolnshire, is a fine Decorated chest with all the four sides panelled, those on the front being richer than the others. Perpendicular chests are also to be found in various places, as at St. Michael's, Coventry; Oxford chapter-house; St. Mary's, Cambridge, &c.; they in general differ but little from those of the Decorated style, except in the character of their ornaments; at Harty chapel in Kent is a chest of Perpendicular date, with the representation of two armed knights tilting carved on the front. Some of the old chests found in this country are evidently of foreign workman-

ship, and "Flanders chests" are frequently mentioned in ancient documents; there is a fine example of this kind in the church at Guestling, in Sussex, which has the front and ends very richly panelled. As Gothic architecture lost its purity, chests gradually degenerated into the plain boxes which are now placed in our churches to receive the registers; however, for a considerable time they continued to retain a certain degree of ornament, and were occasionally highly enriched, though in no very chaste style, as at King's Stanley, Gloucestershire, while in houses they were superseded by more convenient articles of furniture: many of the later chests have the lids curved at the top like a trunk, by which name also they seem occasionally to have been called; a deal chest of this kind, banded with iron, exists in Braunston church, Northants. There are some old chests perfectly devoid of ornament, which are banded with numerous iron straps, and are frequently formed of the hollowed trunk of a single tree, as at Hales Owen, Salop; it is not always easy to tell the date of these, but the probability is that at least the greater part of them are late. There are also chests made of cedar, which are of foreign workmanship, and are sometimes mentioned in old documents as "cipress chests;" most of these are of very late date and but little ornamented, and without any very decided characteristics\*. The term chest is sometimes applied to a coffin; and a chest is occasionally called a coffer. (See Plate 31\*.)

Testam. Mag<sup>i</sup>. Joh<sup>s</sup>. de Wodhous, 1345. — "Item dominæ Aliciæ Cunyres unam *cistam* longam, stantem juxta lectum meum." Testam. Ebor., 15.

Testam. Alani de Alnewyk, aurifabri, 1374. — "Unam magnam *cistam* stantem in schopa." Ibid., 92.

Testam. Joh<sup>s</sup>. de Clyfford, 1392. — "Item volo quod missale meum notatum, et portiforium quod Grenealke scripsit, cum duobus vestimentis, et calice meo meliori, et melior *cista* mea, quæ est in thesaurario Ebor. pro hujusmodi ornamentis asservandis, perpetue remaneant cantariæ meæ de Bramham, et ligetur cum duabus cathenis ad murum boriale capellæ ubi dicta cantaria debet ordinari." Ibid. 171.

Testam. Nich<sup>i</sup>. de Schirburn., 1392. — "Item lego altari Sanctæ Annæ . . . unam *cistam* de fir, ferro ligatam." Ibid., 172.

\* At Compton church, Surrey, is a plain chest of this kind lately used for a coal-box.



"Una larga cista de opere Flandrensi." Hist. Dunelm. Scrip. tres, cclxxxviiij.

"Atte Norþ gate of London heo buryode þis gode knyght,  
And buryede with hym in hys *chest* þat swerd þat was so brygt."

Robert of Gloucester, 50.

"He is now deed, and nayled in his *cheste*

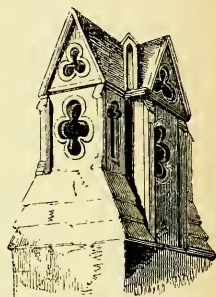
I pray to God sende his soule good reste."

Chaucer, fo. 43.

CHEVRON, a moulding also called zigzag, characteristic of Norman architecture; but sometimes found with the pointed arch during the period of transition from the Norman style to Early English. See ZIGZAG.



CHIMNEY, *Chemene*, *Chimeney*, FR. *Cheminée*, ITAL. *Cammino*, GER. *Kamin*, *Schornstein*, *Schlot*: this term was not originally restricted to the shaft of the chimney, but included the fireplace<sup>t</sup>. There does not appear to be any evidence of the use of chimney-shafts in England prior to the twelfth century. In Rochester castle, which is in all probability the work of W. Corbyl, about 1130, there are complete fireplaces with semicircular backs, and a shaft in each jamb supporting a semicircular arch over the opening, which is enriched with the zigzag moulding; some of these project slightly from the wall; the flues, however, go only a few feet up in the thickness of the wall, and are then turned out at the back, the apertures being small oblong holes. (Plate 54.) At the Castle, Hedingham, Essex, which is of about the same date, there are fireplaces and chimneys of a similar kind. A few years later, the improvement of carrying the flue up through the whole height of the wall appears; as at Christ Church, Hants; the keep at Newcastle; Sherborne



Chepstow castle.



Burford, Oxon.

<sup>t</sup> The name was also applied to a moveable oven or fire-grate, as in the inventories of the Priory of Finchale; 1360, "In Torali . . . unum magnum *chemene* pro torali de novo factum"—and again in 1465, "*Domus ustrinæ . . . j chymna de ferro.*" Pp. liii. and ccxcix.



Sherborne, Dorset.



Tisbury, Wilts.

shaft is often short and not unfrequently terminated by a spire or pinnacle, usually of rather low proportions, having apertures of various forms under, and sometimes in it, for the escape of the smoke. There are also taller shafts of various forms, square, octangular, or circular, surmounted with a cornice, forming a sort of capital, the smoke issuing from the top. In the fifteenth century the most common form of chimney-shafts is octangular, though they are sometimes square: the smoke issues from the top, unless, as is sometimes the case, they terminate in a spire. Clustered chimney-shafts do not appear until rather late in the fifteenth century; afterwards they became very common, and were frequently highly ornamented, especially when of brick<sup>u</sup>: they are not common of stone, but there are examples at Bodiam castle, Sussex, and on houses at South Petherton and Lambrook, Somersetshire; each of these consists of only two flues, and they adhere to each other, and are not set separate, as afterwards became the usual practice: those at Bodiam castle are later than the middle of the fifteenth century.



Although so long invented, and so much in use for other rooms, our ancestors do not appear to have begun to introduce

x

<sup>u</sup> The practice of building chimney common simultaneously with the general shafts in stacks seems to have become use of brick.

chimneys generally<sup>x</sup> into their halls until the end of the fifteenth or the early part of the sixteenth century, the fire having previously been made upon an open hearth in the centre of the hall, and the smoke escaping through the louvre in the roof: in many older halls they have evidently been inserted about this period. In some parts of the west of England a chimney-shaft is called a tun. (Plates 32, 33.) See FIRE-PLACE.

“One thing I much noted in the Hauille of Bolton, how *chimeneys* were conveyed by tunnels made on the syds of the Wauls, betwyxt the Lights in the Hauill; and by this meanes and by no Covers, (?lovers) is the Smoke of the Harthe in the Hawle wonder strangely conveyed.” Leland's Itinerary, vol. viii. fo. 66. b.

“Now have we many *chimnyes*, yet our tenderlyngs complayne of rheums, catarrhs, and poses, then had we nothing but reredosses, and yet our heads never did ache.” Harrison, 1570, in Holinshed's Chronicle, vol. i.

“One *chymley* of ston, and for the tryng abowte the seyde *chymley*.”

Account of Durham castle, 1544.

“And seigh halles ful heygh, | and houses ful noble,  
Chambres with *chymeneys*, | and chapeles gaye.” Piers Ploughman's Creed, l. 413.

“x. *shaftes* upon x. *chymneys*.” Reperacions done within the Kyng's Tower of London, Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xxv.

CHIMNEY-PIECE, FR. *Chambrante*, ITAL. *Capanna*, GER. *Ramin* : fims : the frame-work round the fireplace. See FIRE-PLACE.

CHOIR, *Quire*, *Quere*, *Awere*, FR. *Chœur*, ITAL. *Coro*, GER. *Chor*: that part of the church, eastward of the nave, in which the services are celebrated, in Roman Catholic countries appropriated to the priests and others who assist at them, also called chancel: it is separated from the other parts of the building in which the congregation assemble by a screen, which is usually of open work. In large churches there is generally an aisle at the sides of the choir, which is sometimes continued across the east end of the building so as to surround it, especially in churches which have polygonal or semicircular terminations, like many of the continental cathedrals: it is always raised at least one step above the nave,

<sup>x</sup> There are, however, occasional instances, as in the great hall of Conway castle, of the time of Edward I., and certainly no insertion; Goodrich castle,

Kenilworth, Caerphilly, and many others. Fireplaces are sometimes found in churches, but seldom of an earlier date than the end of the fifteenth century.

and in strictness does not extend further eastward than the steps leading up to the Altar where the presbytery or sanctuary begins, but this distinction is by no means adhered to, and the term choir is very generally applied to the whole space set apart for the celebration of the services of the church, including the presbytery. The sides of the choir are fitted up with seats or stalls, of which, in large buildings, there are generally two or three rows rising a step or two in succession above each other, examples of which are to be seen in our cathedrals and many large churches, as at Winchester; Henry the Seventh's chapel, Westminster; Manchester; Nantwich, Cheshire, &c.<sup>v</sup> See CHANCEL.

"And whenne he hadde maad hys pryer, | The erchebysschop sawe he stande."  
He lokyd up into the *queer*, | Reliqu. Antiqu. vol. ii. p. 94.

"And þer touore þe heye wened, amydde þe *quer* ywys,  
As ys bones lyggeþ, ys tumber wel vayr ys." Robert of Gloucester, p. 224.

"And the forsaide Richarde sall make then a *quere* dore." Cont. Catterick ch., p. 9.

"Joyning to the *Quire* of the College of Fodringhey of the same hight and brede that the said *Quire* is of." Cont. for Fotheringhay church, p. 19.

"Pro reparacionibus factis super fenestram orientalem *chori* de Gygglyswyk."  
Priory of Finchale, ccciiij.

"There are two severall inscriptions both upon one tombe in Plompton *quiere* in Spofforth church, seene and examined the xvijth day of October, 1613."  
Plompton Correspondence, xxxij.

CHYMOL, *Gemell*, *Gymow*: a hinge, anciently and still called in the eastern counties a gimmer.

"Paid John Aunull for two *chymols*, a lock, and two keys to the coffer."  
Accounts of Louth Steeple, about 1500, Archæol., vol. x.

CINCTURE, a ring or fillet on the top and bottom of the shaft of a column.

CINQUEFOIL, FR. *Cinquefeuille*, ITAL. *Cinque foglie*, GER. *Fünffingerfraut*: an ornamental foliation or feathering used in

<sup>v</sup> A good example of a choir of a parish church, retaining the fittings in a nearly perfect condition, may be seen at Etchingham, in Sussex; the stalls and screen are appropriately, but not highly, enriched, and both they and the general structure are of the latest Decorated work. Very numerous examples of the original arrangement of seats, both in the choir and the nave, more or less altered, may be seen in country churches in all parts of the kingdom.

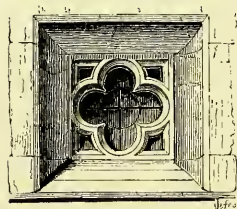
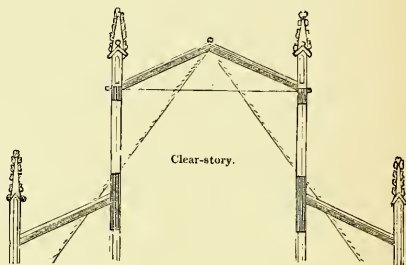


the arches of the lights and tracery of windows, panellings, &c., also applied to circles, formed by projecting points or cusps, so arranged that the intervals between them resemble five leaves. (Plate 43.) It is remarkable that in the French styles of Gothic architecture cinquefoil feathering is very rarely used. See CUSP.

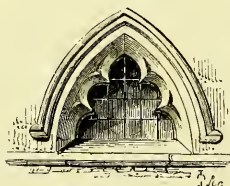


CIPPUS, ITAL. *Cippo*: a small pillar or column used by the ancients for various purposes, chiefly commemorative, and very frequently with an inscription stating the object for which it was erected; it was often used as a funeral monument, and appears to have been the original of our modern tomb-stones.

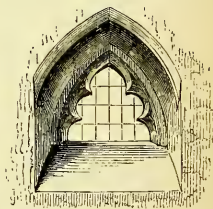
CLEAR-STORY, *Cler-story*, *Clere-story*, FR. *Clair étage*, *Cleristères*, ITAL. *Chiaro piano*: an upper story, or row, of windows in a Gothic church, tower, or other erection rising clear above the adjoining parts of the building. In churches it appears to have been adopted as a means of obtaining an increase of light in the body of the building; but the windows are not unfrequently so small that they serve this purpose very imperfectly. Numerous



Witney.



Stanton St. John (Exterior.)



Stanton St. John (Interior.)

churches exist both in the Norman and in each of the later styles of Gothic architecture, in which the clear-story is an original feature; many instances also occur in which it is evidently a subsequent addition to the original design, especially when the high pitched roofs (which frequently included



the body and aisles in a single span) have given way to flat ones, the walls having been raised over the arches of the nave to receive the clear-story windows.

"And the forsaide Richarde sall make the pilers with the arches and the *clerestory* of the hight of sax and twenty fote abouen erth vnder the tabill."

Cont. for Catterick Church, A.D. 1412. p. 10.

"And the *cler-story* both withyn and without shal be made of clene Asheler growndid upon ten mighty pillars." Contract for Fotheringhay Ch., A.D. 1435. p. 23.

"And in the said stepil shall be two flores, and abof either flore viii *clerestorial* windows set yn the myddes of the walle." (This upper part of the tower is octagonal.)

Ibid, p. 28.

"A p'ticion made in the forebreste of the same jaques w<sup>t</sup> a *clere storey* th'erin to geve light unto the same jaques."

Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII.  
Bailey's Hist. of the Tower, Append., vol. i. p. xxi.

CLICKET, a key, probably somewhat resembling what is now called a latch-key.

"For he hath the keye and the *cliket*, though the Kyng slepe.

Piers Ploughman's Vision, l. 3715.

"With his *clicket*

This Damian hath opened this wicket." Chaucer, fo. 31. Edit. 1598.

CLOISTER, *Cloître*, FR. *Cloître*, ITAL. *Chiostro*, GER. *Kloster*: a covered ambulatory forming part of a monastic or collegiate establishment, by the other buildings of which it is surrounded; the cloisters are always contiguous to the church, and are arranged round three or four sides of a quadrangular area, with numerous large windows looking into the quadrangle, which frequently, if not always, were glazed; the walls opposite to these have no openings in them except the doorways communicating with the surrounding buildings. The cloisters were appropriated for the recreation of the inmates of the establishment, who also sometimes used them as places of study, for which purpose they occasionally had cells or stalls on one side, as at Gloucester; and at Durham there were such stalls called Carrols; they likewise served as passages of communication between the different buildings, and they appear to have been generally used as places of sepulture: they are often covered with rich stone vaulting, and there is frequently a lavatory in them, and a stone bench

along the wall opposite to the windows. The term cloister is also sometimes used as a general name for a monastery.

“He wole wagge aboute the *cloistre* and kepen hise fet clene.”

Political Songs, p. 332.

“þe monkes of Canterbire fro þer *cloistere* þam fled.” Langtoft, p. 209.

“I shal covere youre kirk, youre *cloistre* do maken.”

Piers Ploughman's Vision, l. 1475.

“Than cam I to that *cloystre*,  
And gaped abouten,  
Whough it was pilered and peynt,  
And portreyd wel clene,  
Al y-hyled with leed,  
Lowe to the stones,

And y-paved with poynttyl,  
Ich point after other;  
With cundites of clene tyn,  
Closed al aboute,  
With lavoures of latun,  
Loveliche y-greithed.”

Piers Ploughman's Creed, l. 379.

CLOISTER-GARTH, the quadrangular area enclosed by a cloister.

“Long before the church was finished the body of St. Cuthbert was by the said Bishop Ranulph translated again out of the *cloister-garth* where the said Bishop Carlipho had made him a very sumptuous tomb to lye in.”

Antient Rites of Durham, p. 114.

CLOSET, FR. *Cabinet*, ITAL. *Gabinetto*, CAMERINO, GER. *Räbnet*: a small chamber or private room.

“And into a *closet* for to auise her better

She went alone, and gan her hart vnfetter.” Chaucer, fo. 163. Edit. 1598.

“It'm, in the *closset*, ij. wyndowes, the one xx. ynches wyde, and iiij. fote hye w<sup>t</sup> one lyght, and the other w<sup>t</sup> iiij. lyghtes, vj. fote wyde and ix. fote hye.”

Reperacions done within the Kyng's Tow<sup>r</sup> of London. Temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xxx.

CLUSTERED COLUMN, FR. *Perche*, FAISCEAU, GER. *Gefuppelt*: a pier which consists of several columns or shafts clustered together; they are sometimes attached to each other throughout their whole height, and sometimes only at the cap and base<sup>z</sup>.

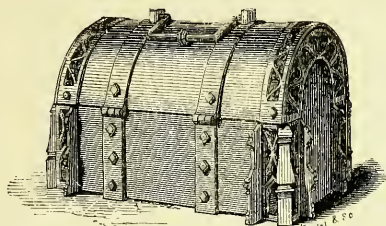
COB-WALL, FR. *Brique non cuite*, ITAL. *Mattone crudo*, GER. *Lußſiegel*: a wall built of unburnt clay, mixed with straw. This material is still used in some parts of the country for cottages and outbuildings, and was formerly employed for houses of a better description: it is supposed also to be the material of

<sup>z</sup> For an interesting essay on the progressive changes by which the clustered column was gradually introduced in

Gothic architecture, see Froude's Remains, vol. ii. p. 367.

which the domestic edifices of the ancients, including even the Greeks and Romans in their most civilized period, were chiefly built<sup>a</sup>.

**COFFER**, a deep panel in a ceiling: the same as a Caisson. The term is also applied to a casket for keeping jewels or other precious goods, and sometimes to a chest. Both coffers and chests were occasionally made of iron. See **CHEST**.



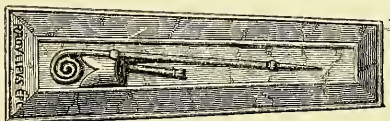
Coffer in the possession of Walter Long, Esq., Haseley, Oxon.

Test. Illustrissi. Principis Joh. de Gaunt, 1398.—“Trestoutz les fernieules anelx diamondes rubies et autres choses qui serront trovez en un petit *coffre* de cipresse que j ay, dont je porte le clyef moy mesmes.” Test. Ebor. 229.

“The *cofer* wherin your said court rowles lieth is nought and the lock therof not worth a pene, and it standeth in the church at Sacomp, wheare every man may come at his pleasure.” Plompton Corresp., p. 239.

**COFFIN**, Fr. *Cercueil*, ITAL. *Cassa*, GER. *Sarg*. It does not come within the scope of this work to give any account of the coffins or sarcophagi of any of the nations of antiquity.

The slight wooden case in which bodies are now interred appears to be of comparatively recent origin; in earlier ages the graves were sometimes lined with slabs of stone, but usually a stone coffin formed of a single block was used, and the body placed in it, either enveloped in grave clothes or clad in some particular dress; ecclesiastics were generally buried in the habit of the order to which they belonged, the dignitaries



Bishop Ralph, 1123, Chichester cathedral.

of the Church frequently in their official robes and accompanied with the ensigns of their office, and sovereigns in their robes of state<sup>b</sup>. Numerous stone coffins exist which appear to be as old as the eleventh and twelfth centuries; they are formed of a single block of stone hollowed out to receive the body, with a small cir-

<sup>a</sup> An article full of recondite information on *cob* and concrete building is given in Quart. Rev., vol. lviii. p. 524. A similar mode of construction, much used in the

eastern counties, is called *dawbing*.

<sup>b</sup> See an account of the opening of the tomb of Edw. I., Archæol., vol. iii. p. 376.

cular cavity at one end to fit the head, and they are usually rather wider at this end than at the other; there are generally one or more small holes in the bottom to drain off the moisture arising from the body as it decayed: these coffins were never buried deeply in the ground; very frequently they were placed close to the surface, so that the lid was visible, and when within a church, formed part of the paving; sometimes, in churches, they were placed entirely above the ground and thus became the originals of Altar-tombs: the lids were either coped or flat, and were very frequently sculptured with crosses of various fashions, and other ornaments.

COILLON, COIN, COYNING, *Coigne*, (see QUOIN), the angle of a building: used also for the machicolation of a wall.

COLLAR, or COLLAR-BEAM. See BEAM and TRUSS.

COLLARINO, ITAL., that part of the capital in the Roman Doric, and Tuscan orders which is below the annulets under the ovolo.

COLUMBARIA, FR. *Trous de boulins*, ITAL. *Buche*, GER. *Die Löcher*, worin die Balken liegen: the holes left in walls for the insertion of pieces of timber; also the small recesses in the tombs of the ancients, resembling pigeon-holes, made to receive the urns containing the ashes of the deceased.

COLUMN, FR. *Colonne*, ITAL. *Colonna*, GER. *Säule*: a round pillar; the term includes the base, shaft, and capital: in Grecian and Roman architecture the proportions are settled, and vary according to the order. The term is also sometimes applied to the pillars or piers in Norman and Gothic architecture. (Plate 34.)

COMPASS-ROOF, an open timber roof: it is more commonly called a SPAN-ROOF, meaning that the roof extends from one wall to the other, with a ridge in the centre, as distinguished from a *lean-to*, &c.<sup>c</sup>

"But the nave of the church (Ely cathedral) is *compass-roofed*, and lies open to the leads, like Llandaff."

Willis's Survey of Cathedrals, vol. ii. p. 334.

COMPASS-WINDOW, a bay-window, or oriel.

COMPLUVIUM, the open part in the middle of the roof of

<sup>c</sup> E. J. Willson in Glossary to Pugin's Specimens.

an *Atrium*, which admitted the rain-water into the *Impluvium*, or cistern formed in the pavement to receive it.

COMPOSITE ORDER, called also Roman, being invented by that people, and composed of the Ionic, grafted upon the Corinthian; it is of the same proportion as the Corinthian, and retains the same general character, with the exception of the capital, in which the Ionic volutes and echinus are substituted for the Corinthian caulicoli and scrolls. It is one of the five orders of Classic architecture, when five are admitted, but modern architects allow of only three, considering the Tuscan and the Composite as merely varieties of the Doric and Corinthian. (Plate 27.)

COMPOUND ARCH, a term proposed by Professor Willis as being applicable to an arch which has the archivolt moulded or formed into a series of square recesses and angles, on the principle that "it may be resolved into a number of concentric arch-ways successively placed within and behind each other<sup>d</sup>."

CONCHA, a term proposed by Mr. Whewell for the concave ribless surface of a vault.

CONDUIT, a structure forming a reservoir for water, and from which it is drawn for use, frequently richly ornamented with sculpture, &c., as the celebrated one which formerly stood at Carfax, in Oxford: also the pipes by which the water is conveyed.

"With *cundites* of elene tyn  
Closed al aboute."

Piers Ploughman's Creed, l. 387.

| "A noble sprynge, a ryall *conduyte-hede*,  
Made of fine gold, enameled with reed."

Hawes's Tower of Doctrine, in Percy's Reliques,  
S. i. l. 46, 47.

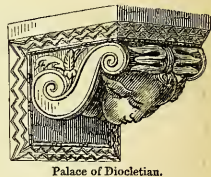
CONFESSIONAL, ITAL. *Confessionale*: the recess or seat in which the priest sits to hear the confession of penitents. On the continent confessionals are usually slight wooden erections of modern date, resembling sentry-boxes enclosed with panelling, having a door in front for the priest to enter, and a latticed window in one or both of the sides for the penitents to speak through. It is not known what kind of confessional was used in this country previous to the Reformation, nor is there anything

<sup>d</sup> See Architecture of the Middle Ages in Italy, p. 26.



to be found in any of our churches that can be regarded as evidence of what its nature was<sup>e</sup>.

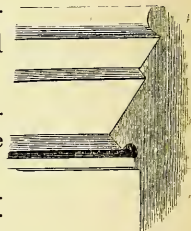
CONSOLE is strictly the French term for a bracket, or for the Ancones, but it is commonly used by English authors also for a bracket or corbel of any kind in classical architecture. There is an example in the palace of Diocletian at Spalatro, ornamented with a small zigzag or chevron, a decoration generally supposed to be peculiar to the Norman style, but which here occurs in late and debased Roman.



Palace of Diocletian.

COPING, *Cope*, ITAL. *Corona*, *Coperto*: the covering course of a wall, either flat or sloping on the upper surface to throw off water<sup>f</sup>: sometimes called also CAPPING.

“Half the White Tower, and more ys new embattelled, *copyde*, vented, and cressyde wt Cane stone to the amount of v. foote.”



<sup>e</sup> Reparacions done within the Kyng's Tow<sup>r</sup> of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, A.D. 1533. App., vol. i. p. xvii.

<sup>e</sup> There is a very general, but very unaccountable, propensity to call all niches, recesses, and such-like places in our old churches, for which no other use can be immediately discovered, confessionals, without stopping to enquire whether they could possibly (much less whether they could conveniently) be applied to such a purpose; if this point were a little more attended to, the absurdity of giving them such a name would be manifest.

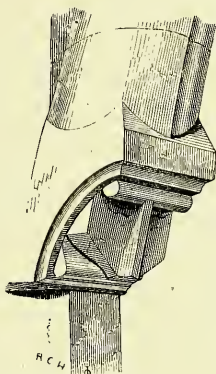
In the curious paintings on the walls of St. Mary's chapel, Winchester, preserved by Carter (Antient Paintings, Plate 28), is the figure of a Priest seated in his stall with a woman kneeling to him confessing her sins.

In Tawstock church, Devon, there is a construction of wainscot, called the Confessional, being very similar to the reading pew, as its early fashion appears in some churches. It is now not fixed; one side and the back are closed with wainscot, and in the latter is a little shutter on

hinges, which has given the notion of its being a Confessional, and it is closed above, like a tester; the ornament and style of work would fix its date as considerably subsequent to the Reformation, and if not a reading pew, it has probably been a sort of state pew for the noble family of the Earls of Bath, who had property in the parish. It is however a curious specimen, and deserves notice. There is a very similar piece of furniture in Bishop's Cannings church, near Devizes, Wilts, also called a confessional; the tester is gone, but there are plain marks of its having existed; on one side is a low desk for kneeling at, on the back are inscriptions in Latin, arranged in the form of a human hand; they all relate rather to prayer than to confession, and cannot be made to bear reference to that subject without straining the sense.

<sup>f</sup> See a note by Steevens to Pericles, in the Supplement to Johnson and Steevens' Shakespeare, vol. ii. p. 17.

CORBEL, *Corbett, Corbetell*, FR. *Corbeau, Modillon, Corbeille, Console*, ITAL. *Beccatello*, GER. *Kragstein, Sparrenköpfe*: a term peculiar to Gothic architecture<sup>s</sup> denoting a projecting stone or piece of timber which supports a superincumbent weight. Corbels are used in a great variety of situations, and are carved and moulded in various ways according to the taste of the age in which they are executed; the form of a head was very frequently given to them in each of the styles, from Norman to late Perpendicular, especially when used under the ends of the weather-mouldings of doors and windows, and in other similar situations<sup>h</sup>. (Plates 35, 36.)



West Clandon, Surrey.

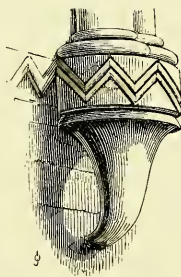
"Pro factura ij formpeys chaumeres retournes *corbels* . . . pro ij fenestris." Hist. Dunelm. Scrip. tres, cccxxv.

"*Corbettes* and Imageries." Chaucer, fo. 280. Edit. 1598.

"The cutting of *ijj carbells*."

Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xxx.

"And in payment to John Chepyn, quarryman, for fitting and making eighteen *corbelstones*, to be placed in the aforesaid wall, 5s. 4d." Accounts of the Priory of Bicester, Oxon, 1425. Dunkin's History of Bicester, p. 241.



Broadwater church, Sussex.

CORBEL-TABLE, a row of corbels supporting a parapet or cornices. (Plate 37.)

"In height 120 feet to the *corbyl table*." Will of Henry VI., Nichols, p. 303.

"The *corbell table* w<sup>t</sup> new stone alle upward, in height *iiij fote di*."

Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xxix.

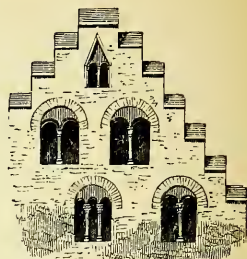
<sup>s</sup> Respecting the *supposed* origin of this term, see the Glossary to Nott's edition of Surrey and Wyatt's Poems.

<sup>h</sup> "From the end of the twelfth century to the middle of the fourteenth, there occurs in frequent use a species of corbel which may perhaps be best described as a Mask. The inventor must have had great knowledge of the effect of light and shadow; for though on a near view the corbel most generally has no single feature of the human face, yet at a little distance

the appearance of a grotesque head is produced by the effect of light and shadow only;" as at Warmington, Plate 28.—(From Mr. Twopeny's Specimens of Capitals, privately printed.) When corbels are carved into heads, their costume and the arrangement of the beard and hair are in accordance with the fashion of the times at which they were executed; they are, therefore, important aids in ascertaining the dates of buildings.

CORBIE-STEPS, a Scotch term for the steps up the sides of a gable: they are frequently found on old houses, particularly in Flanders, Holland, and Germany, and produce a very picturesque effect.

CORINTHIAN ORDER, FR. *L'Ordre Corinthien*, ITAL. *Ordine Corinzio*, GER. *Korinthische Ordnung*: the lightest and most ornamental of the three Grecian orders<sup>1</sup>. (Plate 27.)



Corbie-steps at Cologne.

“The Capital is the great distinction of this order; its height is more than a diameter, and consists of an astragal, fillet, and apophyges, all of which are measured with the shaft, then a bell and horned abacus. The bell is set round with two rows of leaves, eight in each row, and a third row of leaves supports eight small open volutes, four of which are under the four horns of the abacus, and the other four, which are sometimes interwoven, are under the central recessed part of the abacus, and have over them a flower or other ornament. These volutes spring out of small twisted husks, placed between the leaves of the second row, and which are called caulicoles. The abacus consists of an ovolo, fillet, and cavetto, like the modern Ionic. There are various modes of indenting the leaves, which are called from these variations acanthus, olive, &c. The column including the base of half a diameter, and the capital, is about ten diameters high.”—*Rickman*, p. 26.

The base, which is considered to belong to this order, resembles the Attic, with two scotiæ between the tori, which are separated by two astragals: the Attic base is also frequently used, and other varieties sometimes occur. (Plate 12.)

The entablature of this order is frequently very highly enriched, the flat surfaces, as well as the mouldings, being sculptured with a great variety of delicate ornaments. The archi-

<sup>1</sup> The principal Grecian examples remaining are a portico, and the arch of Adrian, at Athens, the Incantada at Salonica, and a temple at Jackly, near Mylassa. The Roman examples are much

more numerous; as the circular temple at Tivoli, which has a peculiar capital; the baths of Diocletian; the forum of Nerva; the Pantheon; the temples of Jupiter Tonans, Jupiter Stator, &c.

trave is generally formed into two or three faces or *faciæ*; the frieze in the best examples is flat, and is sometimes united to the upper fillet of the architrave by an apophyges: the cornice has both modillions and dentils. (Plate 27.)

CORNICE, *Cornish*, FR. *Corniche*, ITAL. *Cornice*, GER. *Der Kranz*, *Das Karneiß*: the horizontal moulded projection terminating a building, or the component parts of a building. In Classic architecture each of the orders has its peculiar cornice, for which it may be sufficient to refer to Plates 27 and 34.

In the Norman style of architecture, a plain face of parapet, slightly projecting from the wall, is frequently used as a cornice, and a row of blocks is often placed under it, sometimes plain, sometimes moulded or carved into heads and other ornaments, when it is called a corbel table: (Plate 37:) these blocks very commonly have a range of small arches over them, as at Southwell minster, Peterborough cathedral, &c.<sup>k</sup>: a small plain string is also sometimes used as a cornice.

In the Early English style, the corbel table continued in use as a cornice, but it is generally more ornamented than in the Norman, and the arches are commonly trefoils and well moulded; the blocks, also, are more delicately carved, either with a head or some other ornament characteristic of the style, and if there are no arches above them they often support a suit of horizontal mouldings; sometimes there is a range of horizontal mouldings above the arches of the corbel table, and sometimes the cornice consists of mouldings only, without any corbel table. The hollow mouldings of the cornice are generally plain, seldom containing flowers or carvings, except the toothed ornament. (Plate 37.)

In the Decorated style, the cornice is usually very regular; and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it: in these hollows, flowers at regular distances are often placed, and in some large buildings, and in towers, &c. there are frequently heads, and the cornice almost

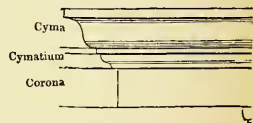
<sup>k</sup> At Iffley church, Oxon, triangles are used instead of arches.



filled with them: other varieties of cornice may also be occasionally met with in this style. (Plate 38.)

In the Perpendicular style, the cornice is often composed of several small mouldings, sometimes divided by one or two considerable hollows, not very deep: in plain buildings, the cornice-mouldings of the preceding style are much adhered to; but it is more often ornamented in the hollow with flowers, &c., and sometimes with figures, as at Magdalene college, Oxford, and grotesque animals, of which the churches of Gresford and Mould, in Flintshire, afford curious examples. In the latter end of this style, something very analogous to an ornamented frieze is perceived, of which the canopies to the niches in various works are examples: and the angels so profusely introduced in the later rich works are a sort of cornice ornaments<sup>1</sup>. (Plate 38.)

CORONA, FR. *Larmier*, ITAL. *Gronda*, *Gocciolatoio*, GER. *Kranzleiste*: the lower member, or drip, of the projecting part of a Classic cornice: the horizontal under surface of it is called the soffit. The term Corona is also applied to the apse or semicircular termination of the choir, and is the name most commonly used by Ecclesiastical writers. Hence probably the term, Becket's Crown, at Canterbury.



CORPORAX-CLOTH, *Corporal-cloth*, *Corporas*, ITAL. *Corporale*: the linen cloth or napkin spread upon the Altar on which the host and chalice are placed at the mass in the Catholic service. The corporax-case is a flat bag or purse in which the corporax is kept folded up; this was sometimes made of costly materials, and ornamented with embroidery.

“Un *coperax*, ij contins (cortins?), ij toualles, pour l'autiers.”

Test. Illustrissimi Principis Johannis de Gaunt, 1399. Test. Ebor., p. 227.

Testam. Thom. Rotherham, Archiep. Ebor. 1498.—“Unum *corporaxcace* coloris albi et rubei, operat. cum auro. Item 2 alias *corporaxcacez* de rub. Velvet.”

Hearne's *Liber Niger*, p. 674.

<sup>1</sup> Every attentive observer of ancient work must not unfrequently have remarked strong proof that in the ornamental work, especially in cornices, each workman seems to have followed his own

taste as to minutiae in the style of execution, and to have bestowed attention sufficient only to make the general appearance of his work harmonize with that of the rest.



"The Minister . . . laying the bread upon the *corporas*, or else in the paten, or some other comely thing prepared for that purpose."

Rubric in the Communion Service, 1st Liturgy of Edward VI., Cardwell, p. 281.

**COUPLE-CLOSE**, a pair of spars of a roof; also used by heralds as a diminutive of the chevron.

**COURSE**, *Cors*, FR. *Assise*, ITAL. *Filare*: a continuous range of stones or bricks of uniform height in the wall of a building.

"A *course* of aschelere and a *course* of creste." Cont. for Catterick Ch., p. 9.

"And every *cours* restour iij ynches thikke at the top, and at the fote v ynh."

Indenture, 1445, penes R. Benson, Esq., Recorder of Salisbury.

"A *cors* wyth an arch buttant."

William of Worcester, p. 269.

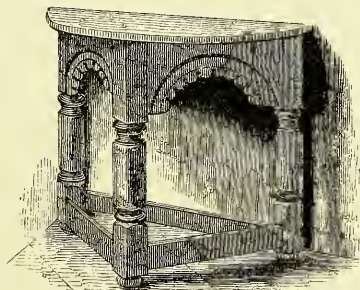
**COVIE**, **COVEY**, a pantry.

"One of the *covie* or pantry windows."

Antient Rites of Durham, p. 142.

**COYN**, **COIN**. See **QUOIN**.

**CREDENCE**, FR. *Crédence*, ITAL. *Credenziera*, GER. *Credenztisch*, called also the Prothesis: the small table at the side of the Altar, or Communion-table, on which the bread and wine were placed before they were consecrated. This was a very early custom in the Church, but in many instances the place of the credence-table was supplied by a shelf<sup>m</sup> across the fenestella or niche in which the piscina is placed: this shelf was either of wood or stone, and is to be found in many of our churches<sup>n</sup>. The word also signifies a buffet, cup-



Chipping-Warden, Northamptonshire.

<sup>m</sup> Archæologia, vol. xi. p. 355. See also Bingham, book viii. chap. vi. sect. 22. There is a fine specimen of the ancient credence-table of stone still remaining in the church of St. Cross, near Winchester, and another in Fyfield church, Berkshire, (Plate 39,) lately removed from its original position in the north-east corner, and turned into an Altar. The use of the credence-table is supposed by many persons to be implied in the rubric of our Prayer-book, directing the Elements to be placed on the Communion-table at a particular part of the Service, they having previously stood on the credence.

In Chipping-Warden church, Northants., is a wooden one of the time of James I., and in St. Michael's church, Oxford, is a plain one, which has always continued to be used; both these are on the north side of the Altar. In Islip church, Oxon, is one of the age of Charles II. See Guide to the Architectural Antiquities in the Neighbourhood of Oxford, p. 2.

<sup>n</sup> The shelf above the piscina is supposed by some authorities to have been used to place the cruets of the Altar upon; it is frequently too small and narrow to have allowed the Elements to be placed there.

board, or side-board, where in early times the meats were tasted before they were served to the guests, as a precaution against poison.

“Crédence, de l’Italien, *credenza*, sorte de petite table, où on met tout ce qui sert au sacrifice et aux cérémonies de l’autel ; à Lyon elle est de pierre, à Beauvais c’est un véritable buffet de bois.” De Vert, *Cérémonies de l’Eglise*, iii. 169.

“Il y avoit, outre cela, deux tables ou petits autels, au deux cotés du grand, sur l’un on préparait les choses nécessaires au sacrifice, et sur l’autre on mettoit les habits de l’Eveque.”

L’Ancien Sacramentaire de l’Eglise, par M. J. Grancolas. Paris, 1699.

“In the collegiate church at Cobham is also one on the left, without, as may be supposed, any projection. At Maus the credence is on the Gospel side, as also at Lyons, together with the piscina, on account of the sacristy being on the north.”

De Vert, iii. 169, translated in *Archæologia*, vol. xi. p. 355, where several other authorities are referred to, amongst which are the *Roman Pontificale* and *Ceremoniale*.

CRENELLE, *Keruel*, *Kirnel*, GER. *Schießscharte*: this term appears sometimes to signify a battlement, but it usually means the embrasures of a battlement, or loopholes and other openings in the walls of a fortress through which arrows and other missiles might be discharged against assailants: the adjective crenellated, when applied to a building, signifies provided or fortified with crenelles as a means of defence.

“Vunt à Robert de Vaus là ù il iert en estant ;

Un hauberc ot vestu, à un *kernel* puiant.” Jordan Fantosme, l. 1374.

“In defectibus murorum, *karnell*, et graduum altæ turris emendandis.”

Return to a Comm. for enquiring into the state of the Tower of London, 9th Edw. III. Bailey’s *Hist. of the Tower*, App., vol. i. p. ii.

“Honesta alours et bretesmontz batellata et *kirnellata*.”

Cont. for Durham Dorm. 1398. *Hist. Dunelm. Scrip.* tres, clxxxj.

“þe engyns with oute, to kast were þei sette,

Wallis & *kirnels* stoute, þe stones doun bette.” Langtoft, 326.

CRESSET, a candlestick or lamp to contain a light; it is found in old inventories among the furniture of the hall and kitchen, and appears to signify a light that was stationary, and not carried about in the hand. Gower describes Gideon’s men as bearing each a *cresset* in a pot of earth.

“*Cressetes* to brene liȝth.” Reliqu. Antiqu., vol. ii. p. 22.

“Coquinâ——ij *creset*.” Inventr. 1465. Priory of Finchale, ccxcviij.

CRESTE, *Creste*, FR. *Crête*, ITAL. *Cresta*, GER. *Helmszierath*, *Gipfel*: the ornamental finishing which surmounts a screen, canopy, or other similar subordinate portion of a building,

whether a battlement, open carved work, or other enrichment: a row of Tudor-flowers is very often used in late Perpendicular work. The coping stones on the parapet and other similar parts of a Gothic building, likewise called the capping or coping. The finials of gables and pinnacles are also sometimes called crests.

"Item, Willielmo de Hoo, cimentario, pro quadam *cresta* super cor Regine facienda, apud fratres Prædicatores Londoniæ, ij. marc. et di."

Accounts of the Executors of Queen Eleanor, A.D. 1291. Botfield, p. 100.

"A course of aschelere and a course of *creste*." Cont. for Catterick Church, p. 9.

"And to W. Hykkedon, mason, hired by the great at the Lord's dwelling house, to smooth and finish the *crest* over the chancel of the priory there, 24s."

Accounts of the Priory of Bicester, Oxon, 1425. Dunkin's History, p. 241.

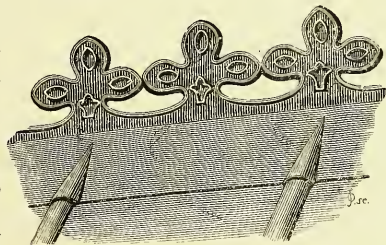
"Both yn table-stones and *crestis*, with a square embattailment therupon."

Contract for Fotheringhay Church, A.D. 1435, p. 24.

"Et solvit Willielmo Payntour pro pictura novi tabernaculi Eucaristie et j *le creste* supra magnum altare, et pro ij pannis pictis pro eodem altari, xxvjs. viijd."

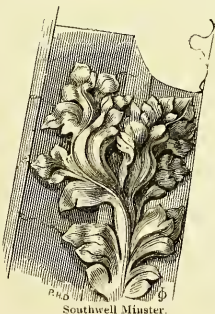
Inventory of Priory of Finchale, 1463, p. cxcxij.

CREST-TILES, tiles to cover the ridge of a roof upon which they fit on the principle of a saddle, now called corruptly *cress-tiles*, and *crease-tiles*; they were formerly sometimes made with a row of ornaments, resembling small battlements or Tudor-flowers, on the top, and glazed, and still are so occasionally, but in general they are quite plain. Sometimes these ornaments were formed in lead when the ridge of the roof was covered with that material, as at Exeter cathedral.



Exeter Cathedral.

CROCKETS, Croquets, Crocquytts, FR. *Crochets*, ITAL. *Uncinetti*, GER. *Häuflein*, kleine *Häfen*: projecting leaves, flowers, or bunches of foliage, used in Gothic architecture to decorate the angles of spires, canopies, pinnacles, &c.; they are also frequently found on gables, and on the weather-mouldings of doors and windows, and in other similar situations: occasionally they are used among vertical mouldings, as at Lincoln cathedral, where they run up the mullions

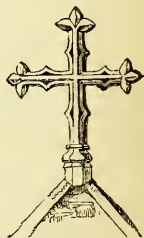


of the windows of the tower, and the sides of some of the arches, but they are not employed in horizontal situations. They are used in suits, and are placed at equal distances apart: the varieties are innumerable. The earliest crockets are to be found in the Early English style; they usually consist either of small leaves on rather long stalks, or bunches of leaves curled back something like the head of a Bishop's pastoral crook, as at the east end of Lincoln cathedral, and the tomb of Archbishop Gray, in York minster: they were not used till late in this style. Decorated crockets vary considerably; sometimes they are single leaves of the vine, or some other tree, either set separately, as on the tomb of Walter de Merton in Rochester cathedral, and the sedilia of Merton College chapel, Oxford, the stalls of Chichester cathedral, &c., or springing from a continued stalk; but the most usual form is that of a broad leaf with the edges attached to the moulding on which it is placed, and the middle part and point raised. In the Perpendicular style this is the most prevalent form, but they are not unfrequently made like flat square leaves, which are united with the mouldings by the stalk and one edge only. In a few instances, animals and figures are used in place of crockets, as in Henry the Seventh's chapel, &c. (Plate 40.)

"With *crochetes* on corneres, with knottes of gold." Piers Ploughman's Creed, l. 345.

"Also for 54 foot *crokytts*, price 1 foot 2d." Account of Louth Steeple, Archæol., x. 80.

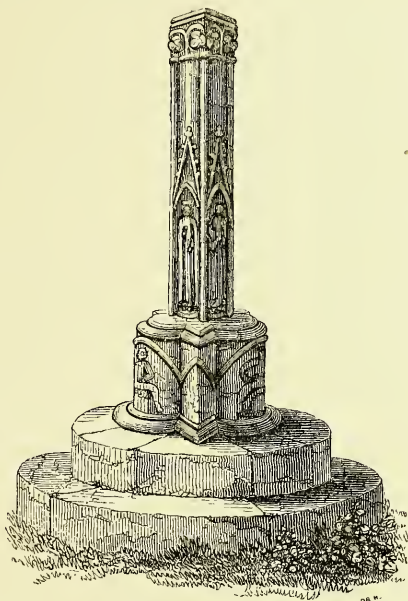
CROSS, *Croupe*, FR. *Croix*, ITAL. *Croce*, GER. *Creuz*: the usual symbol of the Christian religion. As an architectural ornament in churches and religious edifices it was almost always placed upon the points of the gables, the form varying considerably according to the style of the architecture and the character of the building; many of these crosses are extremely elegant and ornamental; (Plate 41;) it was also very frequently carved on grave stones, and was introduced in various ways among the decorations of churches. A small cross (which was often a crucifix) was placed



Merton College Chapel.



upon the Altar, and was usually of a costly material, and sometimes of the most elaborate workmanship enriched with jewels; crosses were also carried in religious processions upon long staves<sup>o</sup>. A large cross, called the rood, was placed over the entrance of the main chancel in every church. It was formerly the custom in this kingdom, as it still is in Roman Catholic countries, to erect crosses in cemeteries, by the road side, and in the market places and open spaces in towns and villages, of which numerous examples remain, though, with the exception of the market crosses, most of them are



Yarnton, Oxfordshire.

greatly defaced: those in cemeteries and by the way side were generally simple structures, raised on a few steps, consisting of a tall shaft, with sometimes a few mouldings to form a base, and a cross on the top; in some instances they had small niches or other ornaments round the top of the shaft below the cross: the village crosses appear generally to have been of the same simple description, but sometimes they were more important erections: market crosses were usually polygonal buildings with an open

<sup>o</sup> Bishop Longley by his will, dated 1436, bequeathed a cross to the cathedral at Durham of a very gorgeous description; "Unam crucem fabricatam super unum magnum pedem bene operatum cum diversis imaginibus, videlicet cum quatuor Evangelistis in quatuor angulis crucis, cujus pes operatus cum sex boteraces et intra boteraces sex imagines, videlicet beatae

Mariæ et diversorum Apostolorum; et cum duobus angelis, utroque habente duas alas, et unum thurribulum in manu, cum uno magno sokett ordinato pro dicta cruce portanda super hastam, totum de argento deaurato, et cum uno vice de argento pro eadem cruce." *Hist. Dunelm. Scrip.* tres, cclij. See also cexliv.



archway on each of the sides, and vaulted within, large enough to afford shelter to a considerable number of persons; of these good examples remain at Malmsbury, Salisbury, Chichester, Glastonbury, &c. Crosses were also erected in commemoration of remarkable occurrences, of which Queen Eleanor's crosses are beautiful examples; these are memorials of the places at which her corpse rested each night on its journey to London for interment<sup>p</sup>.

The cross was a favourite form for the plan of churches, and great numbers are built in this shape. When the four arms of a cross are all of equal length, it is called a Greek cross; when one is longer than the rest, or when the two opposite arms are longer than the other two, it is a Latin cross<sup>q</sup>.

“ By a florest gan they mete,  
Wer a *cross* stooode in a strete,  
Be leff undyr a lynde.”

Reliqu. Antiqu., vol. ii. p. 85.

<sup>p</sup> The accounts of the executors of Queen Eleanor have lately been printed in the “Manners and Household Expenses of England in the thirteenth and fifteenth Centuries,” presented to the Roxburgh Club by Beriah Botfield, Esq., 4to., 1841. These contain the building accounts of the Eleanor crosses, and prove that they were the work of English hands, and that the architect was an Irishman, contrary to the received opinion that they were the work of foreigners. Many other curious particulars may be gathered from this interesting collection. See also *Archæologia*, vol. xxviii.

It is grievous to think that the finest of these elegant structures, that at Waltham, has suffered very materially from the well meant indiscretion of its admirers; however faithfully the old work may have been *copied* in the new erection, it does at best but shew how well we can *imitate* the original, and affords very equivocal evidence of the state of the arts in the reign of Edward I.; the want of identity, also, in the new work entirely destroys all associations

connected with the original cross. Many old buildings are irremediably injured by injudicious restorations; the object should be not to renew them by putting a fresh stone in the place of every old one that is in any degree mutilated, but to preserve them from further dilapidation, and to save every ancient feature that can by possibility be preserved, restoring such parts only as are indispensably requisite to ensure the safety and durability of the structure. But adding parts from conjecture only is still more blameable, and this has been done in the repair of Waltham cross.

<sup>q</sup> The ornamental stone crosses used as finials to the gables of churches, were considered as superstitious by the parliamentary visitors in the days of the puritans. “J Suffol. At Haverl. Jan. the 6<sup>th</sup>. 1643. We broke down about an hundred superstitious pictures—and 200 had been broke down before I came. We took away two popish inscriptions with *Ora pro nobis*; and we beat down a *great stoneing Cross* on the top of the Church.”—Journal of W. Dowsing.

CROSS-SPRINGERS, the transverse ribs of a groined roof.

CROUDS, or SHROUDS, the crypt of a church; as that in Old St. Paul's, otherwise called St. Faith's church. Horman says, "I sayde my seruyce in the croudes at Poulis, *crypto porticu*." In the edition of Morel's Dictionary, by Hutton, 1582, *crypto porticus* is rendered "the crowdes or close place, a gallerie closed of all partes to be more coole in sommer;" and in Fleming's version of Junius' Nomenclator, 1585, it is rendered "a secret walke or vault under the grounde, as the crowdes or shrowdes of Paules, called St. Faith's church."

"Via ab ecclesia Sancti Nicholai cum 5 gressibus areæ dictæ ecclesiæ ad introitum ecclesiæ voltæ vocatæ *le croud* . . . . .  
Et 5 magnæ columnæ ac 5 archus sunt in dicta crippa sive volta."

Will. of Worcester, p. 201.

CROZIER, FR. *Crosse*, ITAL. *Rocco*, PASTORALE, GER. *Bischofsstab*: the pastoral staff of a bishop or mitred abbot, which has the head curled round something in the manner of a shepherd's crook. The crozier of an archbishop is surmounted by a cross<sup>r</sup>, but it was only at a comparatively late time, about the twelfth century, that the archbishop laid aside the pastoral staff to assume the cross as an appropriate portion of his personal insignia. These insignia were often of the most costly description. (Plate 42.) Croziers were usually buried with bishops and abbots as ensigns of their office, and are occasionally found on opening their graves: these were sometimes of inferior materials and workmanship, and appear to have been provided expressly for the purpose of interment<sup>s</sup>; but the real

<sup>r</sup> "A patriarch or primate has two transverse bars upon his staff; the pope has three. The carrying of such a cross before a metropolitan in any place, was a mark that he claimed jurisdiction there. When Bishop Fox's tomb at Winchester was opened a few years since, his pastoral staff was found buried with him; it was of oak, and in good preservation: this was a general custom. Both the mitre and the crozier (or crook) appear upon

the monuments of many modern bishops of the Established Church since the Reformation; among others, upon that of Bishop Hoadly, in Winchester cathedral; and real mitres and croziers of gilt metal are suspended over the remains of Bishop Morley, who died in 1684, and Bishop Mews, who died in 1706."—Dr. Milner's account of the Limerick Mitre and Crozier, *Archæol.*, vol. xvii. p. 39.

<sup>s</sup> Over the tomb of Bishop Trelawney, in

crozier, of most elaborate workmanship, was in earlier times very commonly placed in the grave.

CRUCIFIX, or PATIBLE, a representation of our blessed Saviour nailed to the cross. Crucifixes are often small beautifully executed pieces of sculpture, in wood, ivory, silver, or gold, and are placed on Altars and carried in processions in Roman Catholic countries: sometimes the figures of St. John the Evangelist and the Virgin Mary are placed at the foot of the cross: the roods, also, over the entrances of the chancels, and many of the crosses erected by the way side, and in towns and villages, &c., as was formerly the practice in this kingdom, were crucifixes. See CROSS.

“Unam crucem de auro vocatam *crucifixe*.”

Test. Thom. Roos de Ingmanthorp, 1399. Test. Ebor., p. 252.

“Furor militum etiam *crucifixum* sagittis inhorreere fecerat.”

Will. Malmesbury, fo. 62. l. 22.

“Unam crucem argenteam deauratam cum ymaginibus *crucifixi*, beatæ Virginis, et Johannis evangelistæ deauratis.” Hist. Dunelm. Serip. tres, cxljx.

CRYPT<sup>t</sup>, FR. *Crypte*, *Grotte*, ITAL. *Volta sotterranea*, GER. *Gruft*: a vault beneath a building, either entirely or partly under ground. Crypts are frequent under churches; they do not in general extend beyond the limits of the choir or chancel and its aisles, and are often of very much smaller dimensions: they are carefully constructed and well finished, though in a plainer style than the upper parts of the building, and were formerly used as chapels, and provided with Altars and other fittings requisite for the celebration of religious services; they were also used as places of sepulture. It sometimes happens that the crypt under a church is older than any part of the superstructure, as at York, Worcester, and Rochester cathedrals. One of the most extensive crypts is that under Canterbury cathedral; in smaller churches good examples may be seen, at Hythe, Kent; Repton, Derbyshire; St. Peter's-in-the-East, Oxford, &c.

Pelynt church, Cornwall, his crozier is still suspended (1843): it is of wood, painted blue, and gilt.

There are some very beautiful croziers, or pastoral staves, still preserved, as William of Wykeham's, in New College chapel, Oxford, which is of silver richly

sculptured and enameled; Bishop Fox's, at Corpus Christi College, Oxford.

<sup>t</sup> For further information respecting the supposed origin and uses of the crypt, see Archæologia, vol. viii. p. 445; Green's History of Worcester, vol. i. p. 38; Batteley's Somner, &c.

CRYPTO-PORTICO, an enclosed gallery or portico, having a wall with openings or windows in it, instead of columns at the side. See CROUDS.

CULLIS, *Coulisse*, a gutter, groove, or channel.

CUPBOARD, the old name for what is now called the sideboard: it stood in the hall, and appears, during dinner, to have served precisely the same purpose as the modern sideboard, the plate, &c., being placed upon it; sometimes it was covered with a cloth.

"The *cupborde* in his warde schalle go."

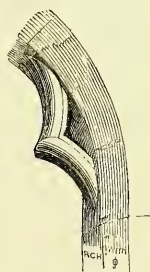
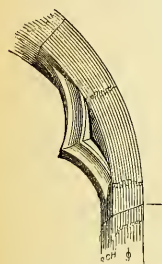
Boke of Curtasye, l. 390.

"Unus blodeus pannus pro *cuppborde* de sago." Hist. Dun. Scrip. tres, cclxxxvij.

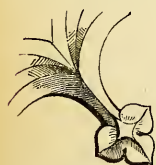
CUPOLA, FR. *Coupole*, ITAL. *Cupola*, GER. *Kuppel*; a concave ceiling, either hemispherical or of any other curve, covering a circular or polygonal area; also a roof, the exterior of which is of either of these forms, more usually called a dome.

CUSPS (Plate 34), FR. *Feuilles*, *Lobes arrondis*, GER. *Knopf*: the projecting points forming the featherings or foliations in Gothic tracery, arches, panels, &c. (Plate 43); they came into use during the latter part of the Early English style, at which period they were sometimes worked with a small leaf, usually

a trefoil, on the end. When first introduced, the cusps sprung from the flat under surface or soffit of the arch entirely independent of the mouldings, and this method was sometimes followed in Decorated work; but they very soon began to be formed from the inner



moulding next the soffit (usually either a splay or a hollow), and this continued to be the general practice until the expiration of Gothic architecture.

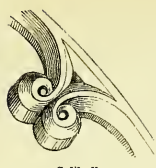


Screen, Lincoln Cathedral.

In the Decorated and Perpendicular styles, they were frequently ornamented at the ends, either with heads, leaves, or flowers, and occasionally with animals. A few varieties in the mode of forming



Crosby Hall.



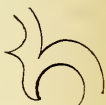
Solihull.

cusps may occasionally be met with; in the chancel of Solihull church, Warwickshire, which is of early Decorated date, the arcs of the featherings, instead of uniting



St. George's Chapel, Windsor.

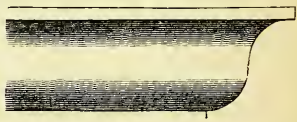
in a point in the usual way, terminate in small curls: also at the bay windows in the hall of Eltham palace, Kent, which is late Perpendicular work, is another variety.



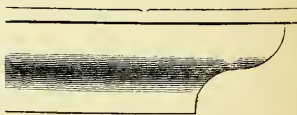
Eltham Palace.

CYLINDRICAL VAULT, FR. *Voûte en berceau*: called also a wagon-head, barrel, or cradle vault. A vault without groins resting on two parallel walls (Plates 142, 143); in strictness it should, as the name implies, be in the form of a segment of a cylinder, but the term is applied also to pointed vaults of the same description. This kind of vaulting was used by the Romans, and also by the builders in the middle ages, though but seldom after the expiration of the Norman style, and not very frequently even during that period. One of the best and oldest examples in this country is that in the chapel in the White Tower of London; there is also a good example of late date in the vestibule of Henry the Seventh's chapel.

CYMA, FR. *Cymaise*, *Doucine*, ITAL. *Cima Gola*: an undulated moulding, of which there are two kinds, cyma recta (FR. *Gueule droite*, ITAL. *Gola diritta*, GER. *Rehlfleiste*, *Wulst der Ionischen Säule*), which is hollow in the upper part, and round in the lower; and cyma reversa, called also the ogee (FR. *Talon*, *Gueule renversée*, ITAL. *Gola rovescia*, GER. *Dorische Leiste*, *Hohlfleiste*), which is hollow in the lower part, and round in the upper.



Cyma recta, or Cymatium.



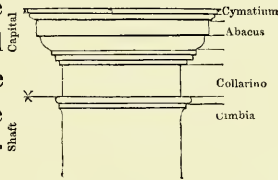
Cyma reversa, Talon, or Ogee.

(Plate 75.) The term cyma, without an adjective, is always considered to mean a cyma recta. It is usually the upper member of Grecian and Roman entablatures, excepting in the Tuscan and Doric orders, and in Classical architecture is very



rarely used in any but a horizontal position, except over pediments. In the Norman style this moulding is not very often met with, but in Gothic architecture it is in fact frequent, especially in doorways, windows, archways, &c., but the proportions are generally very different from those given to it by the ancients, and it is called an ogee.

CYMATIUM, ITAL. *Cimasa*: this is not easy to define, but it may be called a capping moulding to certain parts and subdivisions of the orders in Classic architecture; the projecting mouldings on the upper part of the architrave, (except in the Doric order, where it is denominated *tenia*,) the corresponding moulding over the frieze<sup>u</sup>, and the small moulding between the corona and cyma of the cornice, are each called by this name; the small moulding, also, which runs round the upper part of the modillions of a cornice is their cymatium; and the upper moulding of the abacus of the Roman



Doric capital is likewise so called; the upper mouldings which serve as a cornice to pedestals, have occasionally the same name.

DADO, FR. *Dé*, ITAL. *Dado*, GER. *Burfel*: the solid block or cube forming the body of a pedestal in Classical architecture, between the base-mouldings and cornice: an architectural arrangement of mouldings, &c., round the lower part of the walls of a room, resembling a continuous pedestal.

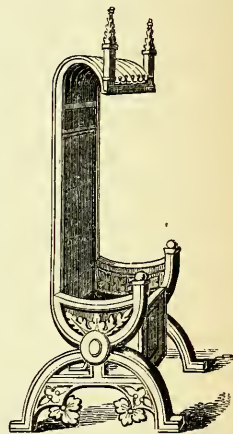
DAIS<sup>x</sup>, *Deshe*, *Desse*, *Des*, *Dese*, *Deas*, *Deis*: the origin of this term is involved in obscurity, but it is very probably derived

<sup>u</sup> This is sometimes, though incorrectly, considered to be part of the cornice.

<sup>x</sup> Mr. Tyrwhitt makes a distinction between the dais, the high dais, or raised wooden floor at the end of a hall, with the table which stood upon it, and the ders, or canopy (*dorsale*, Ducauge), the hangings at the back of the company, often drawn over so as to form a kind of canopy over their heads. (See Tyrwhitt's Chaucer, 4to., vol. ii. p. 404.) The French word

dais literally signifies a canopy, and is used for that which is carried over the Host in processions, also for that over a bed or a seat. Warton observes that it "signifies a throne or canopy, usually placed over the head of the principal person, at a magnificent feast: hence it was transferred to the table at which he sate." History of English Poetry, 4to., vol. i. p. 422.

from the French, and, if so, the primitive meaning would be a canopy. The word is variously spelt by old authors, and variously used: it is applied to the chief seat at the “high board,” or principal table, in a baronial hall, also to the principal table itself, and to the raised part of the floor on which it was placed: this raised space extended all across the upper end of the hall, and was usually but one step above the rest of the floor; at one end, and sometimes at both ends, was a large bay window; the high table stood across the hall, the chief seat being in the middle of it, on the upper side next the wall, which was usually covered with hangings of tapestry or carpeting, but in the hall of the archbishop of Canterbury’s palace, at Mayfield, Sussex, are the remains of the chief seat in stone work; it is of Decorated date, and appears to have resembled a stall projecting from the wall; the back is covered with diapering: these seats very frequently, and in all probability generally, had a canopy over them. The hall being the apartment used during the middle ages on occasions of state and ceremony, the term dais became general for a seat of dignity or judgment.



From Willemin, *Monumens Français inédits*.

“Priore prandente ad magnam mensam; quam *dais* vulgariter appellamus.”  
Matt. Paris in Vit. Abb. S. Albani, 1070. 31.

“Denarios ad tabulas emendas ad mensas inde faciend’ ad magnum *deisium* regis in magna aula.” (1236.) Bailey’s Hist. of the Tower, vol. i. p. 214.

“& fond R(ichard) on *des* fightand, & wonne þe halle.” Langtoft, 183.

“Ne who sate first ne last vpon the *deys*.” Chaucer, Knight’s Tale, fo. 7:

“Ye wote that ye demyd this day upon *desse*.” Towneley Mysteries, p. 238.

DAYS, the bays or lights of a window; the spaces between the mullions.

DEAMBULATORY. See AMBULATORY.

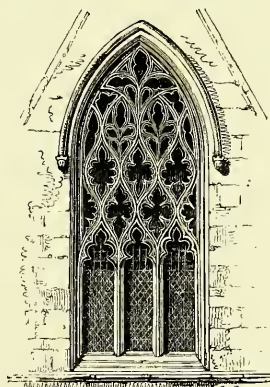
DEARN, or DERN, a door-post, or threshold. The word is frequently used in the northern counties.

γ E. J. Willson, in Glossary to Pugin’s Specimens.

DECASTYLE, ITAL. *Decastilo*: a portico of ten columns in front.

DECORATED STYLE OF GOTHIC ARCHITECTURE<sup>z</sup> (Rickman).

This style exhibits the most complete and perfect development of Gothic architecture, which in the Early English style was not fully matured, and in the Perpendicular began to decline<sup>a</sup>. The most prominent characteristic of this style is to be found in the windows, the tracery of which is always either of geometrical figures, circles, quatrefoils, &c., as in the earlier instances<sup>b</sup>, or flowing in wavy lines, as in the later examples<sup>c</sup>: the forms and proportions of the windows differ very considerably; when the heads are pointed the arches are, perhaps, most usually equilateral, although abundant instances are to be found in which arches of different proportions are used; sometimes they are segmental and pointed segmental, sometimes, especially in Northamptonshire, they are ogees, and not unfrequently the heads are perfectly flat. (Plate 158.) There are also some very fine circular windows of this style, as in the south transept at Lincoln cathedral. The doorways of this style have frequently a close resemblance to



Christ Church, Oxford.

<sup>z</sup> It may be useful to remark, as beginners are apt to be misled by the name into expecting to find more ornament in this style than any other, that small country churches of this style are frequently remarkably plain.

<sup>a</sup> Its distinguishing features are thus ably summed up by Mr. Whewell: "It is characterized with us by its window-tracery, geometrical in the early instances, flowing in the later; but also, and perhaps better, by its triangular canopies, crocketed and finialed, its *niched* buttresses, with triangular heads, its peculiar mouldings, no longer a collection of equal rounds, with hollows, like the Early English, but an assemblage of various members, some

broad and some narrow, beautifully grouped and proportioned. Among these mouldings one is often found consisting of a roll, with an edge which separates it into two parts, the roll on one side the edge being part of a thinner cylinder, and withdrawn a little within the other. A capital with crumpled leaves, a peculiar base and pedestal, also belong to this style."—Whewell's *Notes on German Churches*, 3rd edit., p. 330.

<sup>b</sup> As at Merton College chapel, Broughton, Kidlington, &c. &c. See the plates of windows.

<sup>c</sup> As at Worstead, Norfolk, Little St. Mary's, Cambridge, St. Mary Magdalene, Oxford, &c. &c.

those of the Early English, and are chiefly distinguished by the ornaments<sup>d</sup>. Sometimes a series of niches, with figures in them, is carried up the sides and round the heads of the doorways; and sometimes foliated tracery, hanging free from one of the outer mouldings of the arch, is used in doorways, monumental recesses, &c.; these have a very elegant effect, but occur usually in rich specimens only. A weather-moulding, or drip-stone, is generally used over the heads of doorways, windows, niches, &c., the ends of which are supported on corbel heads, or bosses of foliage, or are returned in various ways; this is not unfrequently formed into an ogee and crocketed, and surmounted with a finial so as to become a canopy (see Walpole, St. Andrews, Plate 94), and sometimes it is formed into a triangular canopy, or a triangular canopy is placed above the weather-moulding; this arrangement is exceedingly common in this style, and not very prevalent in either of the others. The pillars in rich buildings are either of clustered shafts, or moulded; in plainer buildings they are usually either octagonal or circular; when of clustered shafts the plan of the pillar very frequently partakes of the form of a lozenge: the capitals are either plain or enriched with foliage, which, like most of the ornaments in this style, is usually very well executed. Niches are very freely used, either singly, as on buttresses, &c. (Plate 23), or in ranges, so as to have the effect of a series of deeply sunk panels (Lichfield, Plate 6), and both are usually surmounted by crocketed canopies. The mouldings of the Decorated style generally consist of rounds and hollows separated by small fillets, and are almost always extremely effective, and arranged so as to produce a very pleasing contrast of light and shade; the hollows are frequently enriched with running foliage, or with flowers at intervals, particularly the ball-flower, and a flower



<sup>d</sup> See Doorways, Plate 50; Arcade, Cornices, Plate 38; Mouldings, Plates Plate 6; Buttresses, Plates 23 and 25; 86, 87, 88; Porches, Plate 117; Roofs, Capitals, Plate 31; Corbels, Plate 35; Plate 123.





of four leaves, which succeeded the toothed ornament of the preceding style this is often carved with a very bold



projection and produces a very fine effect, as on the outside of some of the windows at Kingsthorpe church, Northamptonshire. The Decorated style prevailed throughout the greater part of the fourteenth century; it was first introduced in the reign of Edward I., some of the earliest examples being the celebrated crosses erected to the memory of Queen Eleanor, who died in 1290; but it was in the reigns of his successors, Edward II. and III., that this style was in general use.

DEGREES, FR. *Dégrés*, steps or stairs. See GREENS.

“And fro the grounde vpryght as a lyne,

There were *degrees* men by to ascende.”

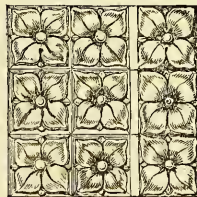
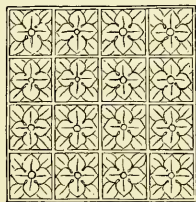
Lydgate's Boke of Troye.

DENTELS, DENTILS, FR. *Denticules*, ITAL. *Dentelli*, GER. *Zahn=* schnitte: ornaments resembling teeth, used in the bed-moulding of Ionic, Corinthian, and Composite cornices.



DIAGONAL RIB, a rib crossing a bay or compartment of a vault diagonally from the opposite angles.

DIAPER-WORK, DIAPERING, FR. *Diapré*, ITAL. *Diaspro*, GER. *Ge=* blümte; an ornament of flowers applied to a plain surface, whether carved or painted; if carved, the flowers are entirely sunk into the work below the general surface; they are usually square, and placed close to each other, but occasionally other arrangements are used, as at Canterbury cathedral; this kind of decoration was first introduced in the Early English style, in which it was sometimes applied to large spaces, as in Westminster abbey and Chichester cathedral; in the Decorated style it was also extensively used, as in the chapter-house, Canterbury, St. Mary's chapel, Ely cathedral, the tomb of Gervase Alard, at Winchelsea, the parapet of Beverley minster (Plate 97), &c. In the Per-



Monument of William de Valence,  
Westminster.



pendicular style diapering was used only as a painted ornament, and as no attention has been paid to the preservation of such decorations, but few specimens remain; some portions of a pattern of beautiful flowing foliage may be seen at the east end of the lady chapel in Gloucester cathedral; this kind of work was executed in the most brilliant colours combined with gilding; it was employed in the Decorated as well as in the Perpendicular style, and probably also in the Early English, but no examples can be referred to of that period.

DIASTYLE, FR. *Diastyle*, ITAL. *Diastilo*, GER. *Weitsäulig*; an arrangement of columns in Grecian and Roman architecture in which the inter-columniation or space between them is equal to three, or, according to some, four diameters of the shaft.

DIAZOMATA, ITAL. *Precinzione*, GER. *Abfätze im Theater*: the passages or spaces which encircled the seats at intervals in an ancient theatre; called also *Præcinctiones*.

DIE, the cube or dado of a pedestal. See DADO.

DIPTERAL, DIPTEROS, FR. *Diptère*, ITAL. *Diptero*, GER. *Doppelpfeilüch*: a temple, having a double range of columns all round. It usually had eight in the front row of the end porticos, and fifteen at the sides, the columns at the angles being included in both.

DISCHARGING ARCH, called also Relieving Arch; an arch formed in the substance of a wall, to relieve the part which is below it from the superincumbent weight: they are frequently used over lintels and flat-headed openings.

DITRIGLYPH, an interval between two columns, admitting two triglyphs in the entablature; used in the Doric order.

DOMÉ, FR. *Dôme*, ITAL. *Duomo*, GER. *Dom*: a cupola; the term is derived from the Italian, *Duomo*, a cathedral, the custom of erecting cupolas on those buildings having been so prevalent that the name dome has, in the French and English languages, been transferred from the church to this kind of roof. See CUPOLA.

#### DOMESTIC ARCHITECTURE OF THE MIDDLE AGES.

CENT. XII. There is ample evidence yet remaining of the

domestic architecture in this country during the twelfth century. The ordinary manor-houses, and even houses of greater consideration, appear to have been generally built in the form of a parallelogram, two stories high, the lower story vaulted, with no internal communication between the two, the upper story approached by a flight of steps on the outside, and in that story was sometimes the only fireplace in the whole building. It is more than probable that this was the usual style of house in the preceding century. The manor-house at Boothby Pagnel, Lincolnshire, is a perfect specimen of such a house; its date is rather late in the twelfth century; it had a sort of moat not washing the walls; at Christchurch, Hants, is another house rather earlier<sup>e</sup>. Windows in the upper story are larger than those below, which are small narrow lights<sup>f</sup>. Moyses' hall at Bury St. Edmund's is a larger and later building, consisting of two portions, but still, so far as it can be traced, on the same plan. There were however in the twelfth century other houses on a different plan, having a hall on the ground floor, which went the whole height of the house; thus at Barnack *was*<sup>g</sup> such a hall, divided into three parts by columns and arches, like a church: at Oakham castle, Rutland, is a similar hall, which is all that now remains of the original structure built by Walche-line de Ferrers about 1180. The greater part of the palace of the bishop of Hereford appears to have been originally a hall on this plan, having the columns and arches of timber<sup>h</sup>. The square-headed window early appears, for it occurs divided

<sup>e</sup> There are also in some parts of the kingdom remains of similar houses, as part of the Crown inn, Rochester, part of a house at Saltford, near Bristol.

<sup>f</sup> Sometimes the building was more extensive; thus the remains which in 1830 existed of the prior of Lewes's hostelry in Southwark, and which formed the lower story of such a building, (vid. Archæol., vol. xxiii. p. 299,) had apparently other buildings joined on to them.

<sup>g</sup> It is mortifying to be obliged to speak

of the existence of this most valuable specimen of domestic architecture in the past tense; it was pulled down about the year 1830.

<sup>h</sup> At Minster, Thanet, are remains of a Norman house. At Bishop's Waltham are also Norman remains; and at Appleton, Berks, the entrance doorway and hall doors of manor-house. Winwall, Norfolk, which is engraved in Britton's Antiquities, vol. v. p. 180, plate No. 25, is a Norman chapel turned into a house in modern days.

by a mullion, under a semicircular arch at Moyses' hall. Instances also are found in this century of a fashion which continued very much later; seats are formed on each side of the window in the interior, by cutting down the wall, or rather by not building it up all the way to the window-sill, leaving a bench of stone on each side.

CENT. XIII. In the early part of the thirteenth century the general plan of house before spoken of was still continued, and of this, Pythagoras's school at Cambridge, and the Temple farm, Strood, Kent, (the latter to be disentangled from modern work,) are specimens; and there are other buildings of about the same date of the same kind. There is a good example of a perfect house in Aydon castle, Northumberland, the date of which is rather late in this century, and the building is, except as to some of the offices, in a wonderfully entire state: though called a castle, it is merely a house built with some attention to security. The general plan is a long irregular line, with two rather extensive enclosures or courts formed by walls, besides a smaller one within. On two sides is a steep ravine, on the others the outer wall has a kind of ditch, but very shallow. The original chief entrance, still existing, is by an external flight of steps, which had a covered roof to the upper story, and so far partakes of the features of the earlier houses<sup>i</sup>. Little Wenham hall, Suffolk, about A.D. 1260, is a very early instance of the use of brick, the main walls of the house being of that material, except the lower part, where flint and stone are intermixed. The building has at one period been larger, but it seems highly probable that what now remains formed the whole of the original house. It consists of four rooms and a chapel, thus arranged: two

<sup>i</sup> CENT. XIII. Remains of houses built in this century are to be found in various other places; Ryhall, Rutland; Stamford and Aslackby, Lincolnshire; Nassington and Woodcroft, Northamptonshire, the remains of the last considerable; Thame Prebendal House, Oxon; Godmersham, Kent; Goodrich Castle, Herefordshire;

Bristol, entrance to the city schools: and much of domestic work of this age is to be traced in various monastic buildings. At Middleton Cheney, Oxon, is a singular curiosity, a timber doorway having the toothed ornament carved in the head, which is a low segmental arch.

long rooms, one over the other, the lower one vaulted, the upper one having the only fireplace in the building: at the east side of these, and ranging with the north end, is a small vaulted room; over that the chapel, also vaulted, and another small room over that, rising higher than the upper large room, in the form of a tower: there is a very narrow turnpike stair communicating with these two small rooms and the chapel, but it seems probable that the principal access to the upper large room was by an external flight of stairs at the south-west angle.

CENT. XIV. Early in the fourteenth century occurs Markenfield hall, Yorkshire, on a plan not very unlike Aydon, and mostly very perfect; but here the entrance is on the ground, the lower story partly vaulted, and the chief rooms still up stairs. Perhaps late in the preceding, and certainly early in this century, houses are to be found which (it may be presumed for safety) have a square tower attached to them. Longthorpe, near Peterborough, is one of these.

The domestic<sup>k</sup> remains during this century are very numerous, and the plans very various, probably some of them originally quadrangular, within moats, but we are not aware of any quadrangular building which has all its sides of the fourteenth century; the nearest to it is perhaps the Mote, Ightham, Kent. The hall is a very chief feature in the houses of this date, and that at the Mote, Ightham, is very perfect. The roof of the hall at Nursted court, Kent, was so framed as to stand about four feet within the walls, and formed, by the two timber columns on which it rested, two small side aisles and a centre, so far in plan like the earlier Norman halls of Barnack and Oakham.

The domestic architecture of every country is necessarily affected by the degree of safety in which that country may be;

<sup>k</sup> CENT. XIV.

<i>Cambridgeshire</i> , Prior Cawden's H., Ely.	<i>Oxfordshire</i> .....Part of Broughton Castle.
<i>Kent</i> .....Nash Court; Court-lodge,	<i>Shropshire</i> , Acton Burnel; Ludlow Castle;
Great Chart; The Palace, Charing;	Stoke Say Castle.
Southfleet Rectory; Penshurst.	<i>Somersetshire</i> .....Bishop's Palace, Wells;
<i>Lincolnshire</i> .....Uffington.	Vicar's Close, Wells; Clevedon Court.
<i>Northamptonshire</i> ...Barnack.	<i>Wills</i> .Place House, Tisbury; S. Wraxhall.

consequently, in the north of England, from the early part of the fourteenth century down to the union of the two crowns of England and Scotland under one monarch, James I., or nearly to that time, no residence was safe except a tower—some rectory houses are yet towers—so that for what may strictly be termed “domestic” architecture during the fourteenth century, it is in vain to search there; but there are many border towers, as they are termed, of great interest; Belsay castle is the finest<sup>1</sup>. They all, or at least nearly all, preserve the aboriginal feature of having the lower story vaulted like the twelfth century houses; and in Chillingham park, Northumberland, is Hepburn tower, which still more accurately preserves, at the end of the fourteenth century, or perhaps rather later, the features of a house of the twelfth century; it is nearly square, has the lower story vaulted, and had *originally* (for the staircase has clearly been thrust in since) no internal communication between the upper and lower story; the fireplaces (five in number) are in the upper story and attics.

With respect to houses in towns during this century, there are in York some remarkable specimens of foot entrances from the street, to courts which appear to have been in common to several houses. They are chiefly remarkable from the enormous length of the spurs forming the two sides of the entrance, and supporting the projecting story of the house above, or rather supporting a projection beyond that projecting story. This taste in York continued until late in the fifteenth century, and the spurs are then very richly carved. There are timber houses of the fourteenth century yet remaining, but the details are much destroyed; they exist at York and Salisbury, at Wingham<sup>m</sup>, Kent, and other places.

<sup>1</sup> See also Edlingham, Witton Elsdon, &c. &c. Northumberland.

<sup>m</sup> The house here referred to as at Wingham, must not be confounded with one at the same place of later date, and which, to a general observer, is more striking in its appearance. It may be

remarked that it has hitherto proved a difficult thing to find a perfect house of considerable size from not long after the latter half of this century until towards the middle of the next, that is, a large house in the early Perpendicular style, and entire, or nearly so.



CENT. XV. In the fifteenth century, houses of all materials, plans, and sizes, occur<sup>a</sup>; sometimes quadrangular, as at Thame prebendal house, though here part is earlier; sometimes a large irregular court, formed partly by the house, by stables and other out-buildings, and by walls, as (late in the century) Great Chalfield, Wilts: until rather late in the century it is not however easy to find an entire house of any size all of one date. The fronts of Ockwells, Berks; Great Chalfield, Wilts; and Harlaxton, Lincolnshire, (the latter amidst much later work,) exhibit a singular uniformity of design; at each end are two large gables, then two small ones, one forming the porch, the other the hall window, and the centre of the building between these two small gables consists of a recess forming the hall. Towards the end of the century, tower gateways, sometimes square (used earlier also) and sometimes with octangular towers on each side, were used for the entrance. Moats were still in use through this century, but not to every house. In the northern counties, border towers were still in use by the smaller proprietors<sup>o</sup>; and castles, possessing features both of habitation and fortification, by the greater lords: of these last, Warkworth is by far the finest. In many towns<sup>p</sup> are considerable remains of houses built

<sup>a</sup> CENT. XV.

<i>Bedfordshire</i> .....	Summeries.	<i>Oxfordshire</i> .....	Stanton Harcourt ; Ewelme Hospital; Broughton Castle.
<i>Buckinghamshire</i> ...	Eton College.	<i>Rutlandshire</i> .....	Liddington.
<i>Cornwall</i> .....	Cothele.	<i>Somersetshire</i> .....	Chapel Cleeve.
<i>Derby</i> .....	Haddon Hall; Winfield Manor House.	<i>Surrey</i> ...	Archbishop's Palace, Croydon ; Beddington Hall.
<i>Devonshire</i> .....	Dartington.	<i>Sussex</i> .....	Brede Place.
<i>Essex</i> .....	Nether Hall.	<i>Warwickshire</i> .....	Baddesley Clinton.
<i>Herefordshire</i> ...	Wilton Castle, near Ross.	<i>Wiltshire</i> .....	Norrington; Woodland ; S. Wraxhall; Pottern; Place House, Tisbury; Bishop's Palace, Salisbury.
<i>Hertfordshire</i> ...	Hatfield.	<sup>o</sup>	Betchfield, Northumberland; the older portion of Dalston Hall, Cumber- land; Mortham's Tower, Yorkshire, &c. The two last are well worth examination.
<i>Kent</i> , Eltham; Longfield; Westonhanger; Lympe; Starkey's, Wouldham; Hever; Knole.		<sup>p</sup>	Grantham, Lincoln, Salisbury, Sher- borne, Glastonbury, Canterbury, York, Exeter, Wells, Bristol, Coventry, Col- chester, Tickhill.
<i>Lincolnshire</i> .....	Tattershall Castle; Gainsborough Manor House.		
<i>Leicestershire</i> .....	Kirby Muxloe.		
<i>Middlesex</i> , Crosby Hall; Hampton Court.			
<i>Norfolk</i> .....	Oxburgh Hall.		
<i>Northants</i> ...	Fotheringhay; Duddington.		

during the fifteenth century; many of them originally inns, and some still so. A house in the market-place, Newark, is an early instance (Edw. IV.) of timber and ornamental plaster or cement united, of which latter material are a series of small figures with canopies over them; here, as in many other timber houses in towns, a long range of windows, or rather one window extending through the whole front, occurs.

But little evidence of the mode in which houses were fitted up in the interior is to be found until late in the century. Hall screens are occasionally to be found rather earlier, but not much so. Tapestry of course must have been in use, but specimens even so late as the end of this century are not common, and we believe none occur earlier. The walls were also occasionally painted with ornaments or figures: indeed remains of this are to be found at a much earlier period, as the celebrated Painted Chamber in the palace at Westminster. It is probable that wainscot also began to be used at the end of this century. It is not easy to speak of the ceilings during this century; at Sherborne abbey, Dorset, is a good timber one divided into squares, with flowers carved at the intersections; the hall at Great Chalfield had its ceiling divided into squares by the main timbers, and those squares subdivided into others of plaster, with bosses at the intersections<sup>1</sup>.

CENT. XVI. During the sixteenth century there arose many houses of great magnificence, of all plans and materials, ample remains of which yet exist<sup>2</sup>.

<sup>1</sup> In some towns are to be found houses the lower stories of which appear to have been originally intended for shops, from their having arcades of stone or timber, originally open. Canterbury, Charing, Kent, Glastonbury, Shrewsbury.

<sup>2</sup> CENT. XVI.

*Cheshire*...Hooton Hall; Moreton Hall.  
*Cumberland*.....Dalston Hall.  
*Dorsetshire* .....Athelhamstead Hall;  
 Wolverton Hall.

*Essex*, Layer Marney; Gosfield; Moyns.  
*Gloucestershire*.....Thornbury Castle;  
 Chavenage, near Tetbury.  
*Kent*.....Penshurst; Hever; Franks;  
 Cobham Hall; Orpington Rectory;  
 the Mote, Ightham.  
*Middlesex* .....Hampton Court.  
*Norfolk*...East Basham H.; Oxnead H.  
*Northamptonshire*...Burleigh.  
*Nottinghamshire*....Wollaton Hall.  
*Oxfordshire*.....Broughton Castle.  
*Shropshire*.....Plush Hall.



a form as according to the taste of later days would have required a baluster, the space below the hand-rail is usually filled up with plaster instead of an open balustrade, as at Boughton Malherbe, and Leeds castle, Kent<sup>t</sup>. Galleries appear to have been not generally in use before the latter part of this century. The timber-houses in towns during the latter part of this century are often very splendid.

CENT. XVII. The houses of the seventeenth century hardly require description<sup>u</sup>. Staircases, with open balustrades, came into use, and many of them are very handsome. Galleries also in the large houses. Towards the middle of the century, houses with high roofs, and bold cornices on large projecting brackets, are occasionally found, as Balls in Hertfordshire, but they were not thoroughly established until late in the century. In the latter part of this century houses of plaster very richly ornamented were frequent in towns. Of these, Sparrow's house at Ipswich is the most splendid specimen. One of the richest timber-houses to be found of this period is at Ludlow. During this century also, in the garden, terraces with balustrades of open panels, and having animals at the angles, were frequently used, as at Claverton, Somersetshire, and the Duke's house, Bradford, Wilts.

DONJON, ~~Dongeon~~, ~~Doungeon~~, ITAL. *Torrione*, GER. *Schloß=thurm*; See DUNGEON.

DOORWAY, DOOR, ~~Dore~~, FR. *Porte*, *Portail*, ITAL. *Porta*, GER. *Thür*: the entrance into a building, or into an apartment of a building. Among the ancients doorways were usually rect-

<sup>t</sup> The latter of these is now destroyed. *Northamptonshire*...Canon's Ashby;

<sup>u</sup> CENT. XVII.

*Derbyshire*.....Hardwicke Hall.

*Essex*.....Audley End.

*Hampshire*.....Bramshill.

*Hertfordshire*.....Hatfield.

*Huntingdonshire*.....Hinclinbrook.

*Kent*.....Knole; Godinton; Charlton H.

*Lincolnshire*.....Harlaxton.

*Middlesex*.....Holland House.

*Norfolk*.....Blickling.

Castle Ashby; Kirby.

*Oxfordshire*.....Wroxton Abbey.

*Somersetshire*.....Montacute.

*Surrey*.....Loseley.

*Sussex*.....Bateman's, at Burwash, 1634.

*Warwickshire*.....Aston Hall.

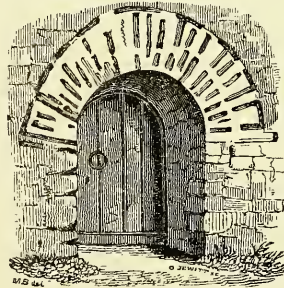
*Wiltshire*.....Charlton.

*Worcestershire*... ..Westwood.

*Yorkshire*.....New Hall, near Otley.

angular in form, though occasionally the opening diminished towards the top, until architecture became corrupted in the latter times of the Roman empire, when they were sometimes arched; when not arched they generally had a suit of mouldings, called an architrave, running round them, and there were often additional mouldings over the top supported by a large console or truss at each end. The doors were of wood, or metal, and occasionally of marble, panelled, and frequently, if not always, turned on pivots working in sockets.

In the architecture of the middle ages doorways are striking and important features, and afford in the character of their mouldings and ornaments clear evidence of the styles to which they belong<sup>x</sup>. In the style mentioned in this Glossary as perhaps being Saxon, they are always plain, with very little, if any, moulding, excepting in some instances a rude impost, and even that is frequently a plain stone slightly projecting from the face of the wall, as at Laughton-en-le-Morthen church, Yorkshire: the arches are semicircular, and (like all the rest of the work) rudely constructed, but in some instances the head of the opening is formed by two straight pieces of stone placed upon their ends on the impost, and leaning together at the top so as to produce the form of a triangle, as at Barnack and Brigstock churches, Northamptonshire. In the Norman style doorways became more ornamental, though at its commencement very little decoration was used. In the earliest examples the jambs and archivolt were merely cut into square recesses, or angles without mouldings, with a simple impost at the springing of the arch; but as the style advanced, mouldings and other enrichments were introduced, and continued to be applied in increasing numbers until they sometimes nearly



Brixworth, Northamptonshire.

<sup>x</sup> In large churches the principal doorways are placed at the west end of the nave and the ends of the transepts, but in smaller buildings there is frequently no western doorway, the entrances being at the sides of the nave.



or quite equalled the breadth of the opening of the doorway, fine examples of which remain at Lincoln cathedral<sup>y</sup>; the ornaments were used almost entirely on the outside, the inside usually being (as in all the styles of Gothic architecture) perfectly plain. Norman doorways differ considerably in their character and ornaments, scarcely any two being alike. The arch is commonly semicircular, though occasionally segmental or horse-shoe: the mouldings and enrichments are very various, but are generally bold and good, and, though not so well worked as those of the later styles, they generally equal and sometimes surpass them in richness and force of effect: the outer moulding of the arch sometimes stops upon the impost, producing the effect of a weather moulding, although it does not project from the face of the wall; weather-mouldings also are very frequently used, and they either stop upon the impost or terminate in carved corbels. Shafts are often, but not always, used in the jambs; they are generally circular, but occasionally octagonal, and are sometimes ornamented with zigzags or spiral mouldings; the capitals are usually in some degree enriched, and are often carved with figures and foliage; the impost-moulding above the caps generally runs through the whole jamb, and is frequently continued along the wall as a string. Some of the most usual ornaments in Norman doorways are zigzags of various kinds, and series of grotesque heads, set in a hollow moulding, with projecting tongues or beaks overlapping a large torus or bead; small figures and animals are also frequently used, and occasionally the signs of the zodiac, as at Iffley, Oxfordshire, and St. Margaret's, York, where there are thirteen, according to the Saxon calendar. The actual opening of the doorway is often flat at the top, and rises no higher than the springing of the arch; the tympanum, or space between the top of the opening and the

<sup>y</sup> It is remarkable that the doorways of the Norman style in Normandy are not to be compared with those in this country for depth of moulding and amount of enrichment: the richest which has been met with in a rather extensive search in

that province, is the west doorway of St. George de Bocherville, and this would not be considered a very striking example in England: in other respects they correspond with the doorways of this country.

arch, is sometimes left plain, but is generally ornamented, and frequently sculptured with a rude representation of some Scriptural or legendary subject. In a few late instances a pediment is formed over the arch by a projecting moulding, as at St. Margaret's at Cliffe, Kent. (Plate 44.) Good examples of Norman doorways may be seen at the cathedrals of Ely, Durham, Rochester, and Lincoln; at the churches of South Ockenden, Essex; Iffley, Oxfordshire; Barfreestone, Kent; at the chapter-house, Bristol; Malmsbury abbey, and various other places. (Plates 44 to 47.)

A few original Norman doors exist: they are devoid of ornaments, except the hinges and iron scroll-work on the front; the nails with which these are fixed are, in general, not large, but the heads sometimes have considerable projection; the hinges are often perfectly plain straps, but the ends are not unfrequently turned into small scrolls, and there is sometimes a larger scroll on each side next the joint of the hinge; these together often resemble the letter C. (Compton, Plate 65.) A good example of Norman scroll-work exists (it did in 1830) on the inner west door of Woking church, Surrey.



Nail-heads, Compton, Berks.

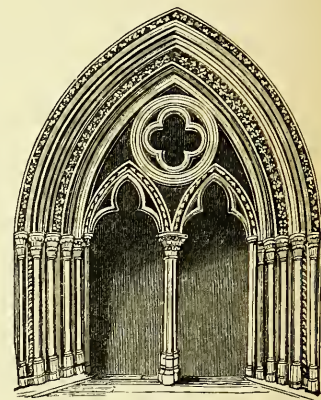
Early English doorways generally have pointed arches, though a few have semicircular, and occasionally the top of the opening is flat. In large examples the mouldings are very numerous, and the jambs contain several small shafts which usually stand quite free, and are often of Purbeck or Forest marble, or some fine stone of a different kind from the rest of the work; the jamb is generally cut into recesses to receive these shafts, with a small suit of mouldings between each of them; in small doorways there is often but one shaft in each jamb, and sometimes none<sup>z</sup>; the

<sup>z</sup> The doorways of this age in Normandy correspond in general character with those of this country, but in some rich examples the shafts that support the arch-mouldings stand out quite detached from the rest of the work, and the jamb behind them is

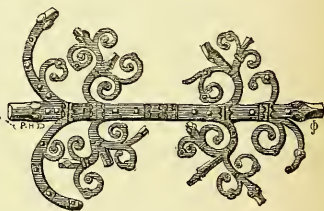
formed into a straight surface, and ornamented with a series of subordinate shafts supporting small arches below the capitals of the others, as at the churches of Lisieux, Grand Andelys and Ussy, and the ruined abbey of Ardenne near Caen:

capitals are generally enriched with delicate leaves, but they often consist of plain mouldings. The archivolt, and the spaces between the shafts in the jambs, are frequently enriched with the toothed ornament, or with leaves and other decorations characteristic of the style, but in some very good examples they have only plain mouldings. The opening of the doorway is often divided into two by a single shaft, or a clustered column with a quatrefoil, or other ornament above it. There is almost invariably a weather-moulding over the arch, which is generally supported on a head at each end. In many instances the inner mouldings of the head are formed into a trefoil or cinquefoil arch, the points of which generally terminate in small flowers or leaves, and in some small doorways the whole of the mouldings follow these forms<sup>a</sup>. Fine examples of the doorways of this style remain at the cathedrals of York, Lincoln, Salisbury, Chichester, and Lichfield (this last with some singularities), at Beverley minster, and at St. Cross, Hants. (Plates 48, 49.)

Early English doors were seldom ornamented, except with iron scroll-work, though occasionally, towards the end of the style, they may have had other decorations<sup>b</sup>.



Southwell Minster.



Faringdon, Berks.

in these examples the work is of the best character and considerably enriched. In very many French examples the opening of the doorway has a flat top, level with the springing of the arch, the space above being filled with panelling or sculpture.

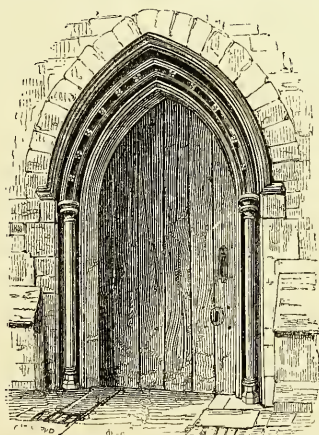
<sup>a</sup> There are also small doorways of this style with a straight top, with the lintel supported at each end on a corbel, which

projects into the opening so as to contract its width, having very much the appearance of a flattened trefoil; in the northern parts of the kingdom this form is by no means confined to the Early English style, but in other districts it is not very often found in later work. (See Lutton, Plate 48.)

<sup>b</sup> The western doors of the cathedral of Sees, in Normandy, are of this age, and

The scroll-work is more delicate and much more elaborate in this style than in the Norman, and often forms very elegant patterns covering the whole of the door; the ends of the curls, and sometimes also their points of union, are occasionally ornamented with small heads of animals: the hinges, when not plain straps, have branches or curls at the ends, and often at the sides likewise, and when other scroll-work is used with them their ramifications are made to combine with the general design. The ornamental iron-work is usually applied to the outside of the door only; it is however occasionally found on the inside also, but of a simpler pattern, as at the west end of St. Alban's abbey. The heads of the nails vary considerably in shape, sometimes they are flat and sometimes they project as much as an inch. When the doors are otherwise plain there are occasionally iron scutcheons or ornaments fixed round the handles, as at Honingham church, Norfolk.

Decorated doorways are not in general so deeply recessed as those of the last style, but they very much resemble them in the mouldings and shafts in the jambs. There are a few examples, chiefly early in the style, in which the opening is divided into two, as at York minster, but this is not the usual arrangement. The shafts in the jambs are usually of slighter proportions than in the Early English style, and, instead of being worked separate, form part of the general suit of mouldings; the capitals consist either of plain mouldings, or are enriched with leaves of different kinds characteristic of the style. Many small doorways have no shafts in the jambs, but the mouldings of the arch are continued down to the plinth, where



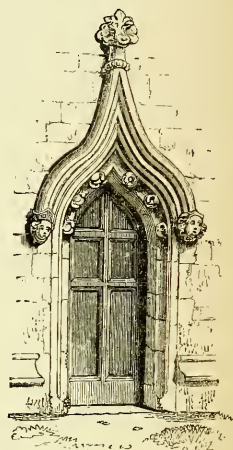
Dorchester, Oxon.

are ornamented on the front with successive tiers of small banded shafts supporting

trefoil arches, which are fastened on with nails with projecting conical heads.



they stop upon a slope. The arch in large doorways is almost invariably pointed; in smaller it is frequently an ogee. The mouldings are very commonly enriched with flowers, foliage, and other ornaments, which are sometimes in running patterns, but very often placed separately at short intervals; the most prevalent are the ball-flower, and another of four leaves, which is frequently worked with a bold projection that produces a very fine effect; both these are characteristic of the Decorated style: occasionally a series of small niches, with statues in them, like a hollow moulding, are carried up the jambs and round the arch; and sometimes doubly feathered tracery, hanging quite free from some of the outer mouldings, is used in the arch, and has a very rich effect: small buttresses or niches are sometimes placed at the sides of the doorways. A weather-moulding is almost universally used; it is generally supported at each end on a boss of foliage, or a corbel, which is frequently a head, but it sometimes terminates in a curl or a short return; it is seldom continued along the wall; occasionally it is crocketed and surmounted at the top by a finial, especially when in the form of an ogee, or it has a finial and no crockets. In rich examples canopies are common over Decorated doorways; they are either triangular, or ogees with crockets and finials, the space between them and the mouldings of the arch being filled with tracery-panels, foliage, or sculpture<sup>c</sup>.



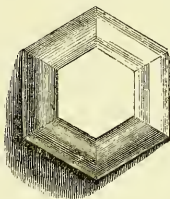
Witney, Oxon.

<sup>c</sup> In French Decorated work the doorways, in many respects, correspond with those of this country, and the mouldings are in section much alike; but double doorways are more prevalent, and the opening for the door almost universally in large examples, and not unfrequently in small, rises no higher than the spring-

ing of the arch and is terminated square, the tympanum above being sculptured with a series of Scripture subjects, which are usually arranged horizontally one above another: the usual mode of ornamenting the jambs and archivolt is with niches and statues; the figures in the jambs are usually large, standing on



The doors in the Decorated style are sometimes ornamented with iron scroll-work like the Early English, except that the terminations are more frequently formed into leaves or flowers ; but they are also often covered with panels and characteristic tracery, which are of as good design and as carefully executed as any other ornamental portions of the building ; St. Augustine's gateway, at Canterbury, affords a magnificent example of this kind of door. To this style apparently belong some of the doors so frequently found in country churches, consisting of upright boards, some of which are well moulded, as at the west end of Ewhurst church, Sussex, but in general each board is worked with a projecting ridge up the middle ; there are also many doors of this kind, each board of which overlaps one edge of the next, like upright weather-boarding, some of which may be of Decorated date, though the majority appear to belong to the Perpendicular style. The nails are placed in rows upon the boards or on the mullions of the panelling ; they have projecting heads, sometimes rudely formed into a flower, sometimes square with the prominent angles cut off ; those at St. Augustine's gateway are hexagonal, and in the shape of an ogee.



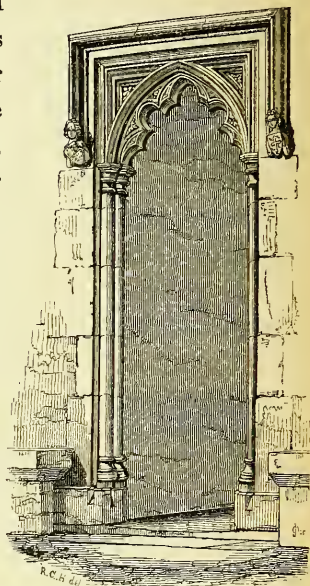
St. Augustine's Gateway,  
Canterbury.

In the Perpendicular style a very considerable change took place in the appearance of the doorways, from the outer mouldings being constantly formed into a square over the arch, with the spandrels feathered or filled with ornaments, either tracery, foliage, or sculpture ; this square head however is not universal. Shafts are often, though by no means always, used in the jambs ; they are usually small, and are always worked on the jamb with the other mouldings, and frequently are not clearly defined, except by the capital and base, the other mouldings uniting with

pedestals, with small ones above them in the arch ; these form in many cases almost the only decoration, and are repeated as many times as the depth of the doorway

will permit, with a few plain mouldings between each series : they produce a rich but confused effect.

them without a fillet, or even an angle to mark the separation; the capitals usually consist of plain mouldings, but in some instances they are enriched with foliage or flowers. There are generally one or more large hollows in the jambs, sometimes filled with niches for statues, but more often left plain: these large hollows are characteristics of the Perpendicular style. In this style the four-centred arch was brought into general use, and became the most prevalent for doorways as well as other openings; many, however, have two-centred arches, and in small doorways ogees are sometimes used; a very few have elliptical arches<sup>d</sup>. (Plate 51.)



St. Erasmus' Chapel, Westminster.

The doors of the Perpendicular style, if made ornamental, were usually panelled, and frequently covered on the upper parts with tracery; sometimes the heads of the panels had crocketed canopies over them. Iron scroll-work does not appear to have been used<sup>e</sup>. In country churches

<sup>d</sup> The doorways of the French Flamboyant style have no correspondence with those of the English Perpendicular, with which they are contemporary, except that the jambs are sometimes worked with similar hollows in them. In general arrangement they resemble the French doorways of the preceding style in many respects; the opening is very commonly square at the top, and terminates at the springing of the arch, and, when large, is frequently divided into two; sculpture is used in nearly as great profusion in rich works, both in the jambs and arch, and in the tympanum over the opening; the arch is generally surmounted by a bold canopy, which is often triangular, but

several other forms which are peculiar to the style are also given to it. Neither the four-centred arch nor the square head, so prevalent in the Perpendicular style, was adopted in the Flamboyant; for large doorways the two-centred arch is used; small ones have sometimes ogees or elliptical arches, and, late in the style, the tops are not unfrequently flat with the angles rounded off. The mouldings and details are very different from the Decorated, and partake of the peculiar characteristics of the style.

<sup>e</sup> Good examples of Perpendicular doors are to be found in numerous churches. The old nave of St. Saviour's church, Southwark, which was entirely swept away

many doors exist which are quite plain, made of upright boards put together like weather-boarding, as before noticed. The nails have projecting heads, which are usually square, with the outer angles taken off; they are placed in the same way as in the Decorated style.

DORIC ORDER<sup>f</sup>, the oldest and simplest of the three orders used by the Greeks, but it is ranked as the second of the five orders adopted by the Romans. The shaft of the column has twenty flutings, which are separated by a sharp edge and not by a fillet as in the other orders, and they are less than a semicircle in depth: the moulding below the abacus of the capital is an ovolo: the architrave of the entablature is surmounted with a plain fillet, called the tenia: the frieze is ornamented by flat projections, with three channels cut in each, which are called triglyphs; the spaces between these are called metopes: under the triglyphs and below the tenia of the architrave are placed small drops or guttæ; along the top of the frieze runs a broad fillet, called the capital of the triglyphs; the soffit of the cornice has broad



Coombe Church, Oxon.

a few years ago, had a very fine Early Perpendicular west doorway, retaining a most magnificent pair of doors of the same date, which were by no means in bad condition.—Where are they now?

<sup>f</sup> “On viewing and comparing the examples of the Doric order, the first emotion will probably be surprise, at beholding the different proportions,—a diversity so great, that scarcely any two instances appear which do not materially differ in the relative size of their parts, both in general and in detail, and presenting differences which cannot be reconciled upon any system of calculation, whether the diameter or the height of the column, or the general

height of the order, be taken as the element of proportion. At the same time, they all resemble one another in certain characteristic marks, which denote the order; the differences are not generic, but specific, and leave unimpaired those plain and obvious marks which enable us to circumscribe the genuine Doric order within a simple and easy definition.”—*Aikin's Essay on the Doric Order of Architecture*. London, 1810, folio.

The best examples of the Grecian Doric are the Parthenon, the temple of Theseus at Athens, and the temple of Minerva at Sunium.

and shallow blocks worked on it, called mutules, one of which is placed over each metope and each triglyph; on the under surface are several rows of guttæ or drops. In these respects the order, as worked both by the Greeks and Romans, is identical, but in other points there is considerable difference. In the pure Grecian examples the column has no base, and its height varies from about four to six and a half diameters; the capital has a perfectly plain square abacus, and the ovolo is but little if at all curved in section, except at the top where it is quirked under the abacus; under the ovolo are a few plain fillets and small channels, and a short distance below them a deep narrow channel is cut in the shaft; the flutes of the shaft are continued up to the fillets under the ovolo. (Plate 27.) In the Roman Doric the shaft is usually seven diameters high, and generally has a base, sometimes the Attic and sometimes that which is peculiar to the order, consisting of a plinth and torus with an astragal above it (Plate 12); the capital has a small moulding round the top of the abacus, and the ovolo is in section a quarter-circle, and is not quirked; under the ovolo are two or three small fillets, and below them a collarino or neck. According to the Roman method of working this order, the triglyphs at the angles of buildings must be placed over the centre of the column, and the metopes must be exact squares. Sometimes the mutules are omitted, and a row of dentils is worked under the cornice.

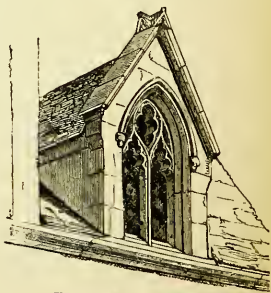
DORMANT-TREE, DORMOND, a large beam lying across a room: a joist or sleeper.

“Dormawnte tre, *trabes*.” Prompt. Parv. Cotgrave gives in his French Dict. “*Treine*, a dorman, or great beam.” It is called in Norfolk a dormer. Forby.

“Al the sommers and *dormants*, and rests pleyn posts.”

Accounts of Little Saxham, Gage's Suffolk, p. 148.

DORMER, DORMER-WINDOW, ITAL. *Abbaino*: a window pierced through a sloping roof, and placed in a small gable which rises on the side of the



Chapel Cleeve, Somerset, c 1350.



roof. There do not appear to be any dormers now existing of an earlier date than the middle of the fourteenth century.

DORMITORY, *Dorter*, *Dortoure*, FR. *Dormitoire*, *Dortoir*, ITAL. *Dormitorio*, GER. *Schlafgemach*: a sleeping apartment; the term is generally used with reference to the sleeping room of the inmates of monasteries and religious establishments, which was of considerable size, and sometimes had a range of cells parted off on each side, as at Higham Ferrers, and St. Mary's Hospital, Chichester.

"Jou may not ligge slepe as monke in his *dortoure*." Langtoft, 256.

"It' on the same syde of the Cloyster ys the *Dortor* goyng up a payre of stayres of stone xx steppes highe, lying North and South, and conteynyth in length lxviij pac's, and in bredthyth ix pac's, also well covered wyth lede."

Survey of Bridlington Priory, 32nd Hen. VIII. Archæol., vol. xix. p. 274.

DOSEL, *Dorsal*, *Dorser*, *Dogel*, *Dogser*, LAT. *Dorsarium*, *Dorsale*, FR. *Dossier*: hangings round the walls of a hall, or at the east end, and sometimes the sides, of the chancel of a church: the name arises from their being placed at the back of the Priests officiating at the Altar, and behind the seats in a hall. They were made of tapestry or carpet-work, and for churches were frequently richly embroidered with silks, and gold, and silver. The term is also sometimes applied to the covering of the back of a seat, and occasionally cushions of the same set are enumerated with them.

Ornamenta Ranulphi Episcopi (1128).—"Addidit etiam ornamentis Ecclesia magna *dorsalia* quæ quondam pendebant ex utraque parte chori."

Durham Wills and Invent., p. 2.

"There were *dosers* on the dees."

From a Poem of the thirteenth century, quoted in Warton's History of Poetry, vol. ii. p. 231.

"Item, lego eidem domino Roberto j album lectum steyned, et j *doser* de eodem colore, cum vj cussyns pertinentibus eidem *doser*."

Test. Agnetis de Lokton, 1391. Test. Ebor. 166.

"Item, j magnum *dorsarium* pro aula, operis de arreys."

Hist. Dunelm. Scrip. tres, cxljx.

"The *dosurs* cortines to henge in halle."

Boke of Curtasye, l. 391.

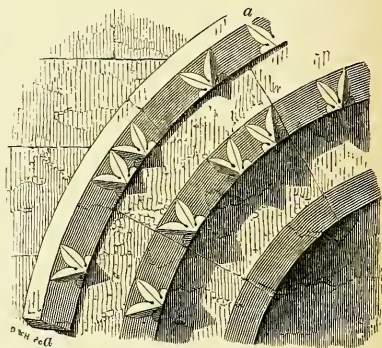
DRESSINGS, FR. *Appareils*: the mouldings and sculptured decorations of all kinds which are used on the walls and ceilings of a building for the purpose of ornament.



DRIP, the projecting edge of a moulding, channelled beneath so that the rain will drip from it: the corona of the Italian architects.

DRIPSTONE, FR. *Larmier*, ITAL. *Grondatojo*, GER. *Stranzleiste*: called also Label, Weather-moulding, and Water-table; a projecting tablet or moulding over the heads of doorways, windows, archways, niches, &c., in Norman and Gothic architecture, either for ornament or to throw off the rain: it is used both in internal and external work. It is not in general carried below the level of the springing of the arch, except over windows in which the tracery extends below that level, when it is usually continued to the bottom of the tracery<sup>s</sup>; occasionally it descends the whole length of the jamb, as at the north doorway of Otham church, Kent.

In the Norman style the dripstone does not in general project much from the face of the wall, and it usually consists of a few very simple mouldings, often of a flat fillet with a splay or slight hollow on the lower side, and it is frequently enriched with billets or other small ornaments; sometimes it is continued horizontally on the wall as a string, level with the springing of the arch, but it oftener stops upon a corbel or on the impost-moulding, which is prolonged far enough to receive it. In the Early English style the dripstone is generally rather small, but clearly defined, with a deep hollow on the lower side; it varies however considerably in mouldings and proportion: it usually

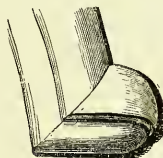


Dripstone of Doorway, Cotes, Lincolnshire.

<sup>s</sup> Sometimes in late work, the dripstone or weather-moulding over windows does not run so low as the tracery, as at Cherry Hinton church, Cambridgeshire, Notley Abbey, Bucks, &c.; and in a few

instances it is lower, as at Browne's Hospital, Stamford, &c.: but these are the exceptions, not good work, and not worthy of imitation.

terminates with a small corbel (very frequently a head), or a boss of foliage, sometimes with a short horizontal return, and sometimes it is carried along the wall as a string. In the two preceding styles the dripstone follows the general shape of the arch, but in the Decorated it frequently takes the form of an ogee, while the arch is of a simple curve, and in such cases it is very commonly surmounted by a finial and is often crocketed, when it is sometimes called a canopy: it is very rarely continued along the wall in the Decorated style, but terminates with a short



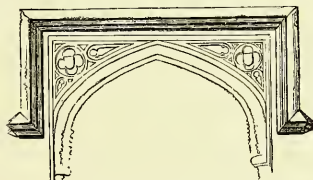
St. Martin's, Canterbury



Chippenham.

return, as at Haseley (Plate 52), and St. Martin's, Canterbury; or on a corbel head<sup>h</sup>, a boss of foliage, or some other sculptured ornament; or the end is turned up or curled in several ways, which are characteristic of the style, as at Chippenham.

In the Perpendicular style, when the outer mouldings of doorways and other openings, &c., are arranged in a square over the arch, the dripstone follows the same form; in other cases it follows the curve of



All Souls' College, Oxford

the arch or is changed to an ogee, and has sometimes a finial and crockets on it, as in the Decorated style; it is not unfrequently continued horizontally along the wall as a string, but this is not the most usual arrangement; it very commonly terminates with a head, an animal, or other sculptured ornament, sometimes with a shield or an heraldic device, as at the west doorway of Crowhurst church, Sussex; it also frequently ends in a circular, square, or octagonal return, which usually encloses a small flower or other ornament; a plain horizontal return is likewise very common. (Plate 52.)

<sup>h</sup> The heads used in this situation are supposed to be frequently those of the reigning sovereign, the bishop of the diocese, the founder, or other eminent persons connected with the work; but any resemblance which they may be ima-

gined to bear to the features of those individuals is entirely conjectural; in costume and the arrangement of the beard and hair they represent the fashion of the period, and in these respects only are they to be considered as portraits.

DROPS. See GUTTÆ.

DUNGEON, *Dunjoun*, *Donjon*, *Doungewone*: the principal tower or keep of a castle: it was always the strongest and least accessible part of the building, and was of greater height than the rest; when the ground on which the castle stood was uneven the dungeon was usually placed on the most elevated spot; sometimes it was built on an artificial mound, as at Gisors in Normandy; in general the approach to it was through the outer courts or ballia of the castle, and there was frequently a deep ditch round the walls of the dungeon; it was the last retreat of the garrison in case of siege, and in the lower story were vaults for the keeping of prisoners, hence the term dungeon became general for a place of close confinement; it also contained the apartments of the governor. From their great solidity the dungeons or keeps of ancient castles are usually far more perfect at this day than any other parts of the building, and many remain in a nearly perfect condition, with the exception of the floors and roofs, as the White Tower of London, the keep towers at Rochester, Guildford, Conisborough, and Norwich; Gisors and Falaise in Normandy; and Loches in Touraine.

“Now taken is Roberd, & brouht vnto prison,  
At Corue his kastle sperd depe in a *dougeon*.” Langtoft, 101.

“Sitting at meate within his chief *dougeon*.” Lydgate's *Boccace*, xlvij.

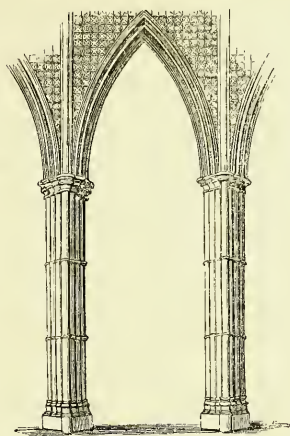
“And of y<sup>e</sup> towre & mighty strong *dougeon*,  
Gein God, & floudes hemselven to assure  
The height and largesse, wer of a measure.” Ibid, fo. v.

“First the *dougeon tower* of the castle, which should be principal part and defence thereof, and of the town also, on three sides is in decay . . . . .

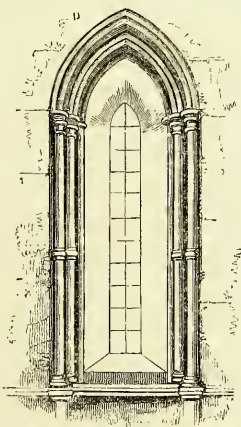
Report of the condition of Carlisle castle temp. Eliz. Scott's *Border Antiquities*, i. 34.

EARLY ENGLISH, the first of the pointed or Gothic styles of architecture used in this country: it succeeded the Norman towards the end of the twelfth century, and gradually merged into the Decorated at the end of the thirteenth. At its first appearance it partook somewhat of the heaviness of the preceding style, but all resemblance to the Norman was speedily effaced by the development of its own peculiar and beautiful charac-

teristics. The mouldings, in general, consist of alternate rounds and deeply cut hollows, with a small admixture of fillets, producing a strong effect of light and shadow. (Plates 83, 84.) The arches are usually equilateral or lancet-shaped, though drop arches are frequently met with (Plates 10, 11), and sometimes pointed segmental arches; trefoil and cinquefoil arches are also often used in small openings and panellings. The doorways of this style, in large buildings, are often divided into two by a single shaft or small pier, with a quatrefoil or other ornament above it, as the west end of St. Cross church, Hants; they are generally very deeply recessed, with numerous mouldings in the arch, and small shafts in the jambs, which are usually entirely detached from the wall (Plate 48); these shafts are also very freely used in the jambs of windows, niches, panelings, &c., and are not unfrequently encircled at intervals by bands of mouldings. The windows are almost universally of long and narrow proportions, and until late in the style are without featherings; they are either used singly, or in combinations of two, three, five, and seven<sup>i</sup>; when thus combined the space between them sometimes but little exceeds the width of the mullions of the later styles; occasionally they are surmounted by a large arch, embracing the whole group of windows, springing from the outer moulding of the extreme jamb on each side, and the space between this arch and the tops of the windows is often pierced with circles,



Westminster Abbey.

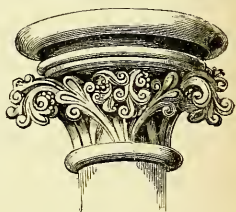


Jesus College Chapel, Cambridge.

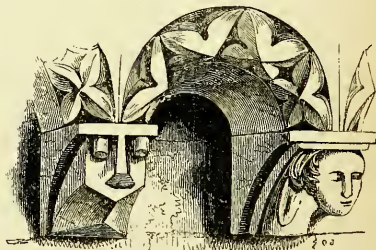
<sup>i</sup> At Ockham, in Surrey, are seven of the chancel lancet windows together at the east end



trefoils, quatrefoils, &c. (Plates 150, 151, 152), thus forming the commencement of tracery. Circular windows were more used in England during the prevalence of this style than either of the others, and fine specimens remain at York and Lincoln cathedrals, and Beverley minster. Groined ceilings are very common in this style; in general they have only cross springer and diagonal ribs, with sometimes longitudinal and transverse ribs at the apex of the vaults, and good bosses of foliage at the intersections. (Plate 145.) The pillars usually consist of small shafts arranged round a larger circular pier, but others of different kinds are to be found, and a plain octagonal or circular pillar is common in country churches (Plates 104, 107); the capitals consist of plain mouldings, or are enriched with foliage and sculpture characteristic of the style (Plate 30); the most prevalent base has a very close resemblance to the Attic base of the ancients, though the proportions are different and the lower torus is worked with a considerably larger projection. (Plate 14.) The buttresses are often very bold and prominent, and are frequently carried up to the top of the building with but little diminution, and terminate in acutely-pointed pediments which, when raised above the parapet, produce in some degree the effect of pinnacles. (Plate 22.) Flying buttresses were first introduced in this style. Pinnacles are but sparingly used, and only towards the end of the style. The roofs appear always to have been high pitched. The ornaments used in this style are by no means so various as in either of the others; occasionally small roses or other flowers, and bunches of foliage, are carved at intervals in the hollow mouldings, but by far the most common and characteristic is the toothed ornament, which is often in-



Chapter House, Southwell.




Ketton Church, Rutland.

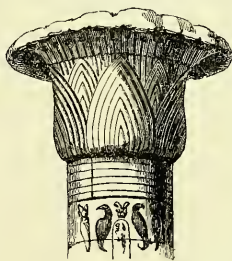


troduced in great profusion, and the hollows entirely filled with it. The foliage is very remarkable for boldness of effect, and it is often so much undercut as to be connected with the mouldings only by the stalks and edges of the leaves; there is frequently considerable stiffness in the mode in which it is combined, but the effect is almost always good: the prevailing leaf is a trefoil. Towards the latter part of the style crockets were first introduced<sup>k</sup>.

EAVES, FR. *Cheneaux*, ITAL. *Grondaia*, GER. *Wasserrinnen*, *Traufe*: the lower edge of a sloping roof which overhangs the face of the wall for the purpose of throwing off the water.

ECHINUS, ECHINOS, ITAL. *Fusarolo*: the egg and anchor, or egg and tongue ornament, very frequently carved on the ovolo in Classical architecture:  the term is also applied to the ovolo moulding, but in strictness it belongs to it only when thus enriched.

EGYPTIAN ARCHITECTURE is generally considered to have been the parent and prototype of all the subsequent styles; the Greeks being supposed to have borrowed their orders from the temples of Egypt. The characteristic of Egyptian architecture is solidity and massiveness. The most important remains which exist in the present day are the ruins of temples; these have their exterior usually composed of solid walls, of pyramidal form, enclosing enormous columns, in every variety of distribution; in single, double, or triple peristyles, with corre-



Temple of Carnac.

<sup>k</sup> With the exception of Normandy this style appears to be peculiar to Great Britain. The Norman examples do not differ materially from the buildings of this country, and in many respects they are perfectly identical; in towers and lofty structures the windows and panellings are frequently of very much longer proportions than in England, and in other situations the windows are often of shorter; they are usually placed singly or in pairs,

but sometimes are combined in threes, and perhaps, occasionally, in greater numbers. Single round pillars are much more common in Normandy than in this country, and the capitals, both of these and the small shafts in door and window jambs, &c., are of longer proportions, and the foliage bears greater resemblance to that of the Corinthian capital; on small shafts the abacus is very commonly square, which in England is very unusual.

sponding porticos. In the porticos the most elaborate workmanship, and the greatest architectural magnificence, were invariably introduced. Two pyramidal walls rose up in front, pierced with doorways, the approach to which was adorned with obelisks, colossal statues of deities, or the animals most held in reverence by the Egyptians, such as the sphynx, the lion, &c. The columns are very various in style, dimensions, and proportion, though always heavy, and they are almost invariably imitations of some shrubby or arborescent productions of the country, sometimes representing the plain trunk of a tree, sometimes bundles of reeds, or the whole plant of the papyrus, bound together at different distances, and ornamented at the base with palm leaves. The capitals are also found to be representations of almost all the flowers and leaves peculiar to Egypt. (Plate 26.)

EMBATTLEMENT, *Embattailment*. See BATTLEMENT.

EMBRASURE, *Fr. Créneau, Dentelure*, *ITAL. Cannoniera*, *GER. Schießscharte, Schießloch*: the crenelles or intervals between the merlons of a battlement.

ENCARPUS, a festoon of fruit, flowers, &c.: they are frequently used as ornaments on friezes.

ENTABLATURE, *Fr. Entablement*, *ITAL. Cornicione*, *GER. Gebälk*: the superstructure which lies horizontally upon the columns in Classic architecture: it is divided into *architrave*, the part immediately above the column; *frieze*, the central space; and *cornice*, the upper projecting mouldings. Each of the orders has its appropriate entablature, of which both the general height and the subdivisions are regulated by a scale of proportion derived from the diameter of the column. (Plates 27, 34.)

ENTAIL, *Entaille, Entaille*, *Fr. Entailleure*, *ITAL. Intaglio*: a term now obsolete, but which is of very frequent occurrence in old English authors. It is of very comprehensive signification; sometimes it is applied only to the richest and most delicate carvings, but it is oftener used as a general term for sculptured ornaments, and not unfrequently for any kind of decoration produced by carvings or mouldings. The term is sometimes applied to other subjects than architecture, for Lydgate (Boc-

cace, fo. xliij.) speaks of a “craggy roches most hidous of entaile.”

“An image of an other *entaile*.” Chaucer, fo. 116.

“——— Great ymages

Curiously carue out by *entayle*.” Lydgate’s *Boccace*, fo. xlv.

“The *entailing* to be at the charge of the exccutors.”

Contract for the tomb of Richard Earl of Warwick. Dugdale’s *Warwickshire*.

ENTASIS, FR. *Renflement*, ITAL. *Grossezza*, GER. *Verstärkung*: the swelling in the middle of a balustre, or of the shaft of a column.

ENTERCLOSE, *Enterclose Wallis*, *Enterclouss Walls*, *Enterclosse Wallis*, a passage between two rooms in a house, or leading from the door to the hall. This term is used by William of Worcester, and three times in the account rolls of the Priory of Finchale, published by the Surtees Society.

1485. “Et in emendacione diversorum caminorum luteorum, arearum, lez *enterclose walles* tenementorum in Ballio.”

Inventories of Finchale, p. cccxxi. See also pp. cccxxxii. and cccxcviii.

“Et *le enterclose* per quam vadit a porta ad aulam (de Woke) est longitudinis secundum estimacionem dimidium furlong, et archuata cum lapidibus pendentibus desuper plano opere.”

Itinerarium, W. de Worcester, p. 288.

EPISTYLUM, the architrave; the lowest of the three divisions of an entablature.

EPITITHEDES, the upper member of the cornice of an entablature.

ESCAPE, a term sometimes used for the apophyge.

ESCUTCHEON, SCUTCHEON, *Esrocheon*, FR. *Ecusson*, ITAL. *Scudo*, GER. *Wapen*: a shield charged with armorial bearings. Escutcheons are abundantly used in Gothic architecture as ornaments to perpetuate the memory of benefactors, or as tokens of the influence of particular families or individuals; they are frequently carved on the bosses of ceilings and at the ends of weather-mouldings, particularly in the Perpendicular style, and in the spandrils of doorways, panels, &c.: the armorial bearings are either cut on the stone or painted on the surface, and sometimes the shields are perfectly plain; when found on tombs they are charged with the arms of the deceased, and often also with

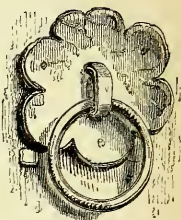
those of his family connections (Layer Marney, Plate 52 and Plate 95): sometimes, instead of armorial bearings, escutcheons have the instruments of the Crucifixion or other devices carved on them.

This term is also applied to the plate on a door, &c., from the centre of which the handle is suspended, and to the plate which surrounds the key-hole; these are made of various shapes, and are sometimes highly ornamented; they are to be found on many church doors, but owing to the injuries they have suffered from time and violence, they are seldom sufficiently perfect to attract much notice: the scutcheons of door handles are sometimes raised in the centre like a boss, and some of these appear to be of Decorated or Early English date. (Plate 129, and Evreux, Plate 72.) The boss, or key, in the centre of a vaulted ceiling appears occasionally to have been called by this name, but perhaps only during the latter part of the Perpendicular period, and in consequence probably of its being frequently ornamented with an escutcheon. At the latter end of the fifteenth century, they are sometimes in the form of a rose; and the handles have at their junction the heads of animals, holding in their mouths the piece of iron running through the ring or staple of the latch.

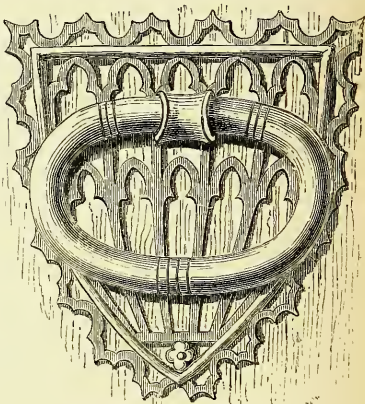
Higins, in his version of Junius' Nomenclator, 1584, renders "*Tholus, testudinis umbilicus in medio tecti*, &c., the knop in the middle of a timber vault, where the ends of the postes do mete, some call it a *scutchin*."

"*Pendentif*, a *scutcheon* or key of a vault, that which hangs directly down in the middle of it. *Escusson*, a *scutcheon*, &c., also the knop in the middle of a timber vault, where the end of the courbed posts do meet."

Cotgrave's French Dictionary, folio, 1611.



Headington, Oxon.



Tickencote, Rutland.



“And in ten panells of this hearse of letters (latten) the said workmen shall set, in the most finest and fairest wise, ten *scutcheons* of armes.”

Contract for the tomb of Richard Earl of Warwick, in Dugdale's Warwickshire.

EUSTYLE, the fifth order of temples, according to Vitruvius, who considered it as the most elegant; having a space equal to two diameters and a quarter between the columns.

EWERY, an office of household service, where the ewers, &c., were kept, perhaps the original of our word scullery.—See Hall's Chronicle, reprint, p. 606.

EXEDRA, EXHEDRA, FR. *Exèdre*, ITAL. *Stánza da ricevere*, GER. *§örfaale*: the portico of the palæstra or gymnasium, in which disputations of the learned were held among the ancients: also, in private houses, the pastas, or vestibule, used for conversation. The term also signifies an apse, and a recess or large niche in a wall, and is sometimes applied to a porch or chapel which projects from a larger building<sup>1</sup>.

“*Exædra* est absida, sive volta quædam separata modicum a templo vel palatio, præciendi quia extraheretur muro; Græce autem *exhedra* vocatur.”

Durandus de Ritibus, l. i. c. i. n. 19.

EXTRADOS, the exterior curve of an arch, measured on the top of the voussoirs, as opposed to the soffit or intrados.

FAÇADE, a term adopted from the French for the exterior face of a building.

FALDSTOOL, FOLDING-STOOL, FALDSTORY, FR. *Prie-Dieu*, ITAL. *Faldistorio*, *Leggio*, GER. *Schemel*: a portable seat made to fold up in the manner of a camp stool: it was made either of metal or wood, and sometimes was covered with rich silk. Formerly, when a bishop was required to officiate in any but his own cathedral church where his throne was erected, a faldstool was placed for him in the choir, and he frequently carried one with him in his journeys. They are not unfrequently represented in the illuminations of early manu-

<sup>1</sup> It is also used as synonymous with Cathedra, for a throne or seat of any kind; for a small private chamber; the space within an oriel window; and the small chapels between the buttresses of a large church or cathedral. (Vide Ducange

Glossarium, vol. iii. p. 234.)

“Prohibendum etiam . . . ut in Ecclesia nullatenus sepeliantur, sed in atrio aut in porticu, aut in *Exedra* Ecclesiæ.” —Concilium Nannetense, can. 6. See also Archæol., vol. x. p. 323.



scripts, and one of great antiquity is still preserved at Paris. This term is also frequently but erroneously applied to the Litany-stool, or small low desk at which the Litany is enjoined to be sung or said. This is generally placed in the middle of the choir, sometimes near the steps of the Altar, as in Magdalene college chapel, sometimes near the west end, as in Christ Church cathedral, Oxford.

“For her (the Quene) shalbe ordeyned, on the left side of the high aulter, a *folding stole* wherin she shall sitt.”

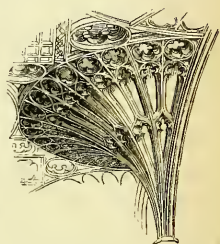
Device for the Coronation of King Henry VII. Rutland papers, 13.

“The Priest goeth forth from out of his seat into the body of the church, and at a low desk before the chancel door called the *Fald-stool*, kneels, and says or sings the Litany.”

Bishop Andrewes' notes, quoted under the frontispiece to Sparrow's *Rationale*, 1655.

**FALSE ROOF**, the space between the ceiling and the roof above it, whether the ceiling is of plaster or a stone vault, as at King's college chapel, Cambridge.

**FAN-TRACERY VAULTING**, a kind of vaulting used in late Perpendicular work, in which all the ribs that rise from the springing of the vault have the same curve, and diverge equally in every direction, producing an effect something like that of the bones of a fan. This kind of vaulting admits of considerable variety in the subordinate parts, but the general effect of the leading features is more nearly uniform. It is very frequently used over tombs, chantry chapels, and other small erections, and fine examples on a larger scale exist at Henry the Seventh's chapel, St. George's chapel, Windsor, King's college chapel, Cambridge, &c.<sup>m</sup> (Plate 146.)



**FANE.** See **VANE.**

“On every principall pinnacle in the lowest story of the same new Crosse, the Ymage of a Beast or a foule, holding up a *fane*, and on everie principall pinnacle in the second story the image of a naked Boy with a Targett, and holding a *Fane*.” Cont. for Coventry Cross. Hearne's Lib. Niger. 2. 602.

<sup>m</sup> Mr. Whewell has given a minute description of this kind of vault, and proposed terms for each part. German Churches, p. 80.

FASCIA, or FACIA, FR. *Platebande*, ITAL. *Fascia*, *Bendea*, GER. *Die Binde*, *Der Streifen*: a broad fillet, band, or face, used in Classical architecture, sometimes by itself but usually in combination with mouldings. Architraves are frequently divided into two or three *faciæ*, each of which projects slightly beyond that which is below it.

FEATHERING, or FOLIATION: an arrangement of small arcs or foils separated by projecting points or cusps, used as ornaments on the mouldings (usually on the inner moulding) of arches, &c., in Gothic architecture. Feathering was first introduced towards the close of the Early English style, and continued universally prevalent until the revival of Classic architecture: it is sometimes used on arches of considerable size over tombs, doorways, &c. (Plates 50 and 74), but its most common application is to smaller features, such as the heads of the lights of windows, and the piercings of the tracery, niches, panellings, &c., &c. Not unfrequently a second or subordinate series of featherings is employed, in which case an arch is said to be doubly feathered. (Plate 133.) Occasionally a third series is used. (Salisbury, Plate 62.) See CUSP.

FEMERELL, FOMERELL, FUMERELL, FR. *Fumerelle*, ITAL. *Fumaiuolo*: a lantern, louvre, or cover placed on the roof of a kitchen, hall, &c., for the purpose of ventilation, or to allow the escape of smoke without admitting rain. Among the disbursements of Thomas Lucas, solicitor-general to Henry VII., for the building of Little Saxham Hall, Suffolk, 1507, is a payment "to the plommer for casting and working my *fummerel* of lede," which appears to have been glazed, for there is a payment to the glazier for "50 fete glas in my *fummerelle*."—*Gage's Hundred of Thingoe*, pp. 149, 150. See LOUVRE.

"*Femerel* of an halle, *fumarium*."

Prompt. Parv.

"*Fumarium*, a chymene, or *fymrell*."

Med. Gramm.

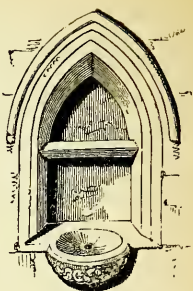
"Spent about the *Femerell* of the new kitchen, and sundry gutters pertaining to the same, xviiiis. viiid."

Journal Book of Wolsey's Expences at Christ Church. Gutch's Collect., vol. i. p. 204.

FENESTELLA, the niche at the side of an Altar containing the *piscina*<sup>n</sup>, or water-drain into which was poured the water in

<sup>n</sup> See *Archæologia*, vol. xi. p. 347.

which the priest washed his hands, and that with which the chalice was rinsed at the celebration of the Mass. There is frequently a shelf above the water-drain which served as a credence-table to place certain of the sacred vessels on when not required at the Altar. In England this niche is universally on the south side of the Altar. In some instances, instead of a shelf over the water-drain, a second niche is formed in the wall to serve for a credence-table, as at Compton church, Surrey. See PISCINA.



In the Roman Missal, (Antwerp, 1657,) the general rubric for the Mass, the 20th article, being that concerning the preparation of the Altar and its ornaments, is this passage :

“In cornu Epistolæ cussinus supponendus Missali: et ab eadem parte Epistolæ paretur cereus, ad elevationem Sacramenti accendendus, parva campanula, ampullæ vitreæ vini et aquæ, cum pellicula et manutergio mundo, in *fenestella* seu in parva mensa ad hæc preparata.”

FENESTRAL: a window-blind, or a casement closed with paper or cloth instead of glass. Perhaps, also, the term was applied to the shutters or *leaves* with which many, if not most, of the windows in dwellings were closed during the middle ages, instead of glass; these shutters were generally plain, and turned on hinges at the side, and were fastened by a bolt within, but sometimes they were made with panels with delicate tracery on the front, and the panels hung on hinges to open inwards, so that when they were turned back the tracery became a kind of lattice-work, as at the Château of Langeais, on the Loire. This term appears to be sometimes used for the window which is closed with a fenestral.

In the accounts of the executors of Queen Eleanor, 1291, is a payment “pro canabo ad *fenestrallas* ad scaccarium Reginæ apud Westmonasterium, 3d.”

Household Expenses in England, presented to the Roxburgh Club, by Mr. Botfield, p. 135.

“It sheweth out at large *fenestralles*,

On chaumbers high and lowe downe in halles,

And in windowes eke in euery strete.”

Lydgate's Boke of Troye.

“Fenestralle, *fenestrella*, *fenestrale*.” Prompt. Parv. “Fenestrall, *chassiss de toile ou de papier*,” (*papier*.) Palæg.

"Glasen wyndowis let in the lyght, and kepe out the winde; paper or lyn clothe straked acrosse with losyngȝ make *fenestrals* in stede of glasen wyndowes. Wyndowe leuys of tymbre be made of bourdis joyned to gether with keys of tree let into them. I wyll have a latesse before the glasse, for brekyng. . . . I have many prety wyndowes shette with leuys goyng up and downe."

Hormani Vulgaria, p. 242, 244.

**FERETORY**, *fertre*, a bier, or coffin; tomb, or shrine. This term seems more properly to belong to the portable shrines in which the reliques of saints were carried about in processions, but was also applied to the fixed shrines or tombs in which their bodies were deposited.

"Feertyr, *feretrum*." Prompt. Parv. "We two muste beare the *feretrum* a procession in the Gange dayes."

Hormani Vulgaria, f. 13.

"His body at Westmynstere in *fertre* is it laid."

Langtoft, p. 37.

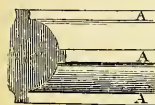
"Hugh, Bishop of Durham, having finished the chapel called the Galiley, caused a *Feretory* of gold and silver to be made, wherein were deposited the bones of Venerable Bede, translated and removed from St. Cuthbert's Shrine."

Antient Rites of Durham, p. 77.

**FILLET**, *filet*, *fyllettis*, FR. *Filet*, *Quarré*, *Listel*, ITAL. *Listello*, *Filetto*, *Gradetto*, GER. *Binde*, *Leiste*: a small flat face or band used principally between mouldings, to separate them from each



Stanton, Bucks.



Brackley.

other in Classical architecture; in Gothic architecture it is also employed for the same purpose, and in the Early English and Decorated styles

it is frequently worked upon larger mouldings and shafts; in these situations it is not always flat, but is sometimes cut into two or more narrow faces with sharp edges between them.

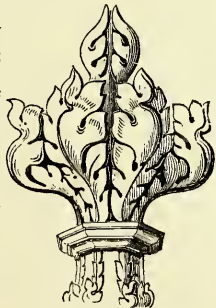


Stanton St. John.

"A *Felet*." "A *Fylet*."

William of Worcester, p. 220. and p. 269.

**FINIAL**, *fnial*: by old writers this term is frequently applied to a pinnacle, but it is now usually confined to the bunch of foliage which terminates pinnacles, canopies, pediments, &c., in Gothic architecture. The introduction of finials was contemporary with that of crockets, to which they bear a close affinity; the leaves of which they are composed almost always having a resemblance to



King's College, Cambridge.



them, and sometimes they are formed by uniting four or more crockets together. (Plate 53.) Spires when perfect are often surmounted with finials. This seems to be what Hall calls a "type," v. reprint, pp. 639. 723. 14 Hen. VIII.

"And every botrasse fynisht with a *fynial*."

Contract for Fotheringhay, ch. 22.

"The workmanship of the Images, *fynnyalls* and other pictures."

Cont. for Coventry Cross. Hearne's Lib. Niger, 2. 602.

**FIREPLACE, ITAL. *Focolare*:** the earliest fireplaces which remain are of the twelfth century, as at the castles of Rochester and Conisborough; those at Rochester are deeply recessed, with semicircular backs and semicircular arches over them; at Conisborough the back is flat and has no recess on the level of the floor, but slopes backwards as it rises; the top of the fireplace is flat and projects considerably from the wall so as to form a hood to receive the smoke. (Plate 54.) Of subsequent periods fireplaces are more abundant, though less frequently met with of the Early English than of either of the later styles; of Perpendicular date they are very common. In Early English and Decorated work they are not in general deeply recessed, and the tops are either flat or but slightly arched, and are very frequently supported on projecting corbels so as to form hoods over the hearth, which often extends into the room, the recess at the back not being deep enough to receive the fire: sometimes the fireplace consists simply of a hearth on the floor, with a projecting hood above to catch the smoke, without any recess in the wall, as at Boothby Pagnel, Lincolnshire. Previous to the Perpendicular style but little ornament was usually employed on fireplaces, but they then became considerably more enriched; they were also commonly more deeply recessed in the wall and were without the projecting hood. At Horton Priory, Kent, is a fireplace of Perpendicular date which has the hearth nearly perfect; it is raised slightly from the floor and has a stone rim or curb in front which stands up an inch or two to

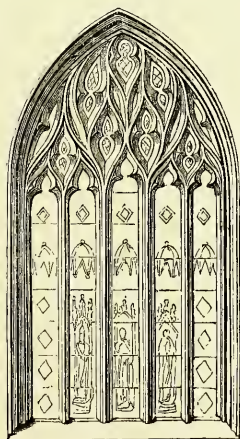




prevent the ashes falling off. It is not unusual to find projecting brackets at the sides of fireplaces, which were probably intended to support lights. When the top of the opening is not formed of a single stone, there is sometimes, especially in fireplaces of early date, considerable ingenuity displayed in the mode in which the stones are fitted together, apparently with the view of keeping them more securely in their places, as at Conisborough castle, Yorkshire, and Edlingham castle, Northumberland. (Plates 54, 55.)

**FISH:** the representation of a fish as a sacred symbol is of no unfrequent occurrence, and its import seems to be satisfactorily explained, as taken from the word *ΙΧΘΥΣ*, the initials of the words *Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτὴρ*. (Jesus Christ, the Son of God, the Saviour.) Among the paving tiles at Great Malvern abbey, is one ornamented with the fish, enclosed in the pointed ellipse, to which the name *Vesica Piscis* has, on no very sufficient authority, been assigned. See *VESICA PISCIS*. A very remarkable instance of the use of this symbol, introduced in so grotesque a manner as to be bordering on irreverence, occurs on the seal of Aberdeen cathedral, whereon is represented the Nativity, with the Blessed Virgin and her husband watching the manger at Bethlehem, behind which are seen the heads of horned cattle; instead of the infant Saviour, however, a fish is lying upon the manger. The character of this seal would fix its date at about 1250. See *Cordiner's Remarkable Ruins*, 1788.

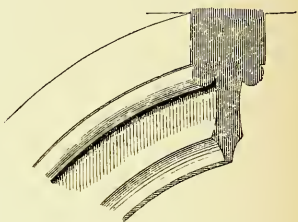
**FLAMBOYANT:** a term applied by the antiquaries of France to the style of architecture which was cotemporary in that country with the Perpendicular of England, from the flame-like wavings of its tracery. It ought perhaps to be regarded as a vitiated Decorated rather than a distinct style, though some of its characteristics are peculiar, and it seldom possesses



St. Ouen, Rouen.

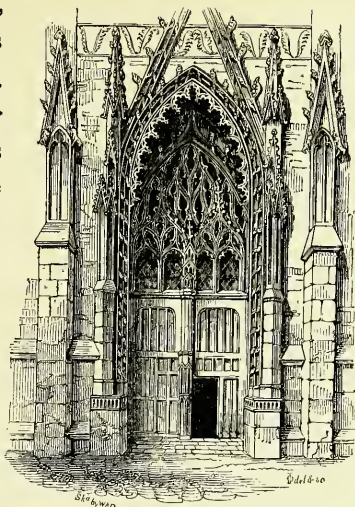
the purity or boldness of earlier ages; in rich works the intricacy and redundancy of the ornaments are sometimes truly surprising. One of the most striking and universal features is the waving arrangement of the tracery of the windows, panels, &c. The mouldings are often very ill combined, the suits consisting of large hollows separated by disproportionately small members of other kinds, with but a slight admixture of fillets; the mouldings either running into each other without any line of separation, or being divided only by an arris, which produces a very tame effect: there are however many examples in which the mouldings are bold and good. (Plate 92.) The

centre or principal moulding in mullions of windows, &c., and in ribs of vaulting, is often made to project very prominently, so as to produce an appearance of weakness; this is more particularly observable in mullions, which in most examples par-



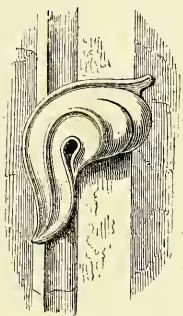
take of this character, and in consequence seem thin and feeble. In jambs, pillars, &c., the mouldings have frequently bases and no capitals, and these are often arranged at different levels to the different members, like those of the Perpendicular style. The pillars sometimes consist of good mouldings, but they are often circular, either perfectly plain or with a few only of the more prominent mouldings of the arches continued down them (Clery, Plate 109), and in either of these cases the mouldings of the arches which abut against the pillars die into them without any kind of impost or capital (St. Lô, Plate 68); this arrangement is very common in Flamboyant work, and although occasionally to be found in buildings of earlier date, it may be considered characteristic of the style. It is by no means uncommon for mouldings that meet each other, instead of one or both of them stopping, to interpenetrate and both to run on and terminate in some more prominent member. The arches are usually two-centred, but sometimes the semicircle is employed, and late in the style the ellipse, and occasionally, in small openings, the

ogee; sometimes also a flat head, with the angles rounded off, is used over doors, windows, &c. The pediments, or canopies, over doors, panellings, &c., in this style are striking, from their size and shapes; in the earlier styles they are either simple triangles or ogees, but in Flamboyant work they are sometimes made of other and more complicated forms. The foliage used for enrichments is generally well carved, but its effect is seldom so good as that of the Decorated, from its minuteness and intricacy, the



Harfleur, Normandy.

larger masses being usually formed by a combination of small leaves, which produce an indistinct and confused effect; even large crockets are very often formed of a collection of small leaves, which tends greatly to destroy the boldness of outline on which their beauty so much depends: it is remarkable that while large crockets are thus frequently injured by too minute carving, small ones are as frequently so slightly worked as scarcely to bear resemblance to leaves. (Clery, Plate 40.) The crockets are usually placed at very considerable intervals apart, and when worked large are often of most disproportionate size.



Villequier, Normandy.

FLANNING, a term used by Mr. Raine, in his History of North Durham, for the internal splay of a window-jamb: but not in general use.

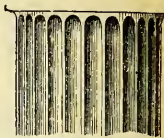
FLUSH, a term much used by builders and workmen; it is applied to surfaces which are on the same plane: for example, the panel of a door is said to be "flush," when placed on a level with the margin, and not sunk below it.

FLUTINGS, or FLUTES, FR. *Cannelures*, ITAL. *Scanalature*, *Canale*,



Grecian Doric, Parthenon.

the hollows or channels cut perpendicularly in the shafts of columns, &c., in Classical architecture; they are used in all the orders except the



Grecian Ionic, Erechtheum.

Tuscan; in the Doric they are twenty in number, and are separated by a sharp edge or arris; in the Ionic, Corinthian, and Composite, their number is twenty-four, and they are separated by a small fillet. They are sometimes, except in the Doric order, partly filled with a round convex moulding or bead, when they are said to be *cabled*; this does not in general extend higher than one-third of the shaft. There are a few anomalous buildings erected during the middle ages, in which fluted pillars or pilasters are found, as at the abbey of Lorsch, on the Rhine, and the cathedrals of Langres and Autun in France; occasionally also channelings, in some degree resembling flutes, are cut in Norman pillars.



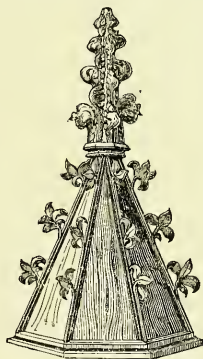
FOILS, FOLIATION, FR. *Feuilles*, ITAL. *Foglie*, *Frondi*, GER. *Blätter*: the spaces between the cusps of the featherings of Gothic architecture. (See CUSP and FEATHERING.) Most usually the curves of the featherings spring from some one of the mouldings of an arch, &c., but there are numerous instances, especially in the Early English style, in which the whole suit of mouldings follows the same form; the arch is then sometimes said to be *foiled*, as at a doorway in the cloisters at Salisbury (Plate 49), the head of which may be called a cinquefoiled, or cinquefoil, arch.

FONT, FR. *Fonts*, ITAL. *Fonte*, GER. *Taufstein*: the vessel which contains the consecrated water to be used in baptism. Ancient fonts were always large enough to allow of the immersion of infants, the hollow basin usually being about a foot or rather more in depth, and from one and a half to two feet in diameter<sup>o</sup>.

<sup>o</sup> Fonts vary greatly in size, but the three feet, and the diameter about two height is usually something more than feet and a half.



There are a few fonts of Norman date made of lead, but with these exceptions the common material for them is stone lined with lead, having a hole in the bottom of the basin through which the water can be allowed to escape<sup>p</sup>. By a constitution of Edmund Archbishop of Canterbury (A.D. 1236.), fonts were required to be covered and locked; at that period the covers are likely, in general, to have been little more than flat moveable lids, but they were afterwards often highly ornamented, and were sometimes carried up to a very considerable height in the form of spires, and enriched with a variety of little buttresses, pinnacles, and other decorations, as at Thaxted, Essex; Ewelme, Oxon; Fosdyke, Lincolnshire; North Walsingham, Norfolk; Ticehurst, Sussex; Ufford and Sudbury, Suffolk; and other places<sup>q</sup>. The forms of fonts varied considerably in different ages, and in the same age in different districts; in many instances, when the fonts in neighbouring churches are of the same date, there is such close resemblance between them as to lead to the conviction that they are all the work of the same hand<sup>r</sup>. No fonts exist which can reasonably be supposed to be Saxon, but of Norman date they are very numerous; these are usually either circular or square; when of the latter form they are commonly supported on a large



Monksilver, Somersetshire.

<sup>p</sup> The font at Canterbury is recorded to have been of silver, and it was sometimes removed to Westminster on the occasion of a royal christening. That in Holyrood chapel, which was used for the baptism of the children of the kings of Scotland, was of brass; it was afterwards presented to St. Alban's Abbey church, and was melted down during the civil wars. At Chobham, in Surrey, the font consists of a leaden basin surrounded by oak panelling; it is of the sixteenth century, and was probably formed in this way from the difficulty of procuring stone fit for the purpose.

<sup>q</sup> These two last mentioned are engraved in *Vetust. Monum.* III. xxv. No font-covers can be referred to earlier than the Perpendicular style; it is possible that some may exist of Decorated date.

<sup>r</sup> Many districts might be referred to in proof of this, but it may be sufficient to mention the three adjoining churches of North Weston, Portishead, and Portbury, in Somersetshire, which contain fonts of late Norman date which are strikingly similar, and all of them have the basins square, a shape which is not very common.



round pillar or stem in the middle, with a small shaft under each of the corners, as at Lincoln cathedral; Newenden, Kent; and Iffley, Oxon (Plate 58.): when circular, they are not unfrequently mere cylinders, and some of these have four small shafts with capitals and bases attached to them at equal intervals; sometimes they are contracted towards the bottom in the form of a pail; many, however, are placed on a stem, which is circular like the bowl. Norman fonts are generally in some degree ornamented, and are frequently covered with rudely executed carvings, consisting either of foliage, grotesque animals, and other decorations peculiar to the style, or shallow niches and figures. (Plates 56, 57, 58.) Towards the end of the Norman style they were frequently octagonal, a form which was also very common in the Early English, and it is sometimes difficult to decide to which of these styles a font belongs, especially when devoid of ornament. Early English fonts are also very often circular, and sometimes square; when of the latter form they are not unfrequently supported on a central stem, and four small shafts under the corners like the Norman, as at Shere, Surrey. In the Decorated and Perpendicular styles they are with few exceptions octagonal, but in all other respects the forms and the modes of adapting the stem and applying the ornaments vary to an extent which it is impossible to describe. There are a few fonts of Decorated date which are hexagonal, as at Rolvenden, Kent, and Heckington, Lincolnshire. The ancient situation for the font in this country appears to have been towards the west end of the nave of the church, either in the middle, or against a pillar, or in an aisle. On the continent there are fonts which have chapels or churches erected over them, called Baptisteries; in England the only known resemblance to anything of this kind is at Luton, in Bedfordshire, where the font is enclosed in an octagonal structure of stone with open arches at the sides, and a stone roof<sup>s</sup>; it is of Decorated date<sup>t</sup>. (Plates 56 to 61.)

<sup>s</sup> There is a small building attached to the north side of the choir of Canterbury cathedral, in which the font is now placed, called the Baptistry, but it is not very

probable that it was originally intended for such a purpose.

<sup>t</sup> Occasionally fonts have legends cut on them, as at Bridekirk, Cumberland;

FOOT-PACE, FR. *Haut pas*: the dais or raised floor at the upper end of an ancient hall. The hall of Richmond palace had a "fayr foot-pace in the higher end thereof." This term is also sometimes used for the hearth-stone; and for a landing or broad step on a staircase.

FOOT-STALL, the plinth or base of a pillar.

FOREYN: this term probably signifies either a drain or a cess-pool, or perhaps both: it occurs in the accounts for the building of Little Saxham Hall, 1505; the foundation within the inner part of the moat was to be wrought with "calyons" and brick, with *foreyns* and other necessities concerning the same; mention is also made of "chymneys, *foreyns*, gutters". Robert of Gloucester terms a *cloaca* "forene" or "a chambre forene." Cotgrave explains *forans*, as signifying a sort of reservoir, into which sea water is conveyed by pipes.

"Foundacions, chymneys, *foreyns* and batilments."

Accts. of Little Saxham Hall. Gage's Suffolk, p. 148.

Threckingham, Lincolnshire; St. Mary's, Essex; that on the last mentioned is as Beverley; St. Mary's, Stafford; Harlow, follows, and may be read from either end,  
N. I. Ψ. O. N. A. N. O. M. H. M. A. M. H. M. O. N. A. N. O. Ψ. I. N.

"Wash (away my) transgression, and not only (my) face."

For further information on the subject of Fonts, see Archæologia, vols. x. and xi., and the preface to Simpson's Series of Ancient Baptismal Fonts.

It is lamentable to think how many ancient fonts have been irreparably injured from neglect, or wilfully destroyed; the Puritans appear to have been especially hostile to them, and up to the present day too many of those who ought to be their guardians, have paid little or no attention to their decent preservation; in some (but probably very few) instances, after having been discarded for a time, the ancient font was restored to its original situation in the church, as the following extracts from the accounts of the parish of St. Martin, Leicester, testify—

1645. "For a bason to be used at baptism, 5s.

"For a standard to bear the same, 15s.

"For laying the same in marble colour, 5s."

1651, May 7. "Received of George Smith for a stone belonging to the Font, 7s."

1661, Feb. 4. "Agreed, that the Font of stone formerly belonging to the church shall be set up in the antient place, and that the other now standing near the desk be taken down."

"At a parish meeting the new Font, fashioned and placed agreeable with the puritanic times, was ordered to be taken down, and the old stone one to be erected where it formerly stood."

1662, April 8. "Paid widow Smith for the Font stone, being the price her husband paid for it, 7s."

"Gage's Suffolk, pp. 140, 149.

FORMPEYS: this word occurs in an account-roll of Thomas Ayer for the building of a new hall at Pyttington, A.D. 1450, in an item relating to the stone-work of the windows. It must undoubtedly mean *form-pieces*, or what are now called *stool-pieces*, the lower terminations of the mullions which are worked upon the sills.

"Pro factura ij *formpeys* chaumeres retournes corbels transowns j sol skown-siom pro ij fenestris in grosso lxxjs. viijd." Hist. Dunelm. Scrip. tres, cccxxv.

FRANCHE-BOTRASS, probably a buttress of free-stone: the term occurs in the contract for Catterick church several times<sup>x</sup>.

FRATER-HOUSE, FRATERY, the refectory or hall of a monastic establishment.

"Freytoure, *refectorium*."

Prompt. Parv.

"William Lord Latimer in his will, 1381, bequeaths sundry pieces of plate to the convent at Gisburn . . . "qu' ils soient en *le freytoure* pour servir le dit Priour et Covent perpetuellement."

Test. Ebor., p. 114.

"Thanne ferd I in to *fraytoure*."

Piers Ploughman's Crede, l. 403.

"In the south alley of the Cloysters is a large hall called the *Frater-house*. In this *Frater-house* the prior and the whole convent held the great feast of St. Cuthbert in Lent."

Antient Rites of Durham, p. 128.

FREEMASON: the term Freemason appears formerly to have signified no more than the present name of mason, a stone-cutter who worked with a chisel, as distinguished from one who could only dress stone with an axe or hammer, and build walls, in which sense it is still used in some parts of the kingdom<sup>y</sup>: it is not improbably a contraction of Freestone-mason. During the middle ages the craftsmen of almost every trade formed themselves into societies or guilds, and prescribed rules for their governance which were recognised by the higher powers, who

<sup>x</sup> This word is explained by Mr. Raine as an angular or diagonal buttress, but this can hardly be correct, for in one instance it is specified that there is to be "a *franche botras* atte the *mydwarde* of the elyng (aisle), and a dore and a botras on the northwest cornere." p. 10.

<sup>y</sup> William of Worcester (Itin. p. 268.) in describing the stone-work of the west doorway of Redcliffe church, at Bristol,

calls it *fremasonwork*, "operata in porta hostii occidentalis." In the rates of wages assessed by the Justices of the Peace at Oakham, in 1610, "a *Free mason* which can draw his plot, work, and set accordingly, having charge over others," has considerably higher wages allotted to him than "a *rough mason* which can take charge over others." Archæol., xi. 203.

also sometimes conferred particular privileges upon them. The masons in some parts of Europe were early united in an association of this kind, for they are found to have been established as a free guild or corporation in Lombardy in the tenth century<sup>z</sup>, but whether this society was descended from the Dionysiasts of antiquity, or originated in a later age, has not been ascertained: in Normandy they appear to have become associated in 1145<sup>a</sup>. When, as in the middle ages, architects, as distinct practitioners, were scarcely known, and but little more than the general forms and arrangement of a building were prescribed by those who superintended its erection, much of its beauty must have depended on the skill of the workmen to whose control the subordinate parts were entrusted, the masons therefore must have had the power of largely influencing the appearance of the structures on which they were employed<sup>b</sup>: hence it might be expected, that at a time when the greatest architectural splendour was sought for in ecclesiastical edifices, the artificers on whom so much depended should have been especially patronized by the dignitaries and friends of the

<sup>z</sup> In Malden's Account of King's College Chapel, Cambridge, Dr. Henry's History of England, and a Treatise on Masonry by William Preston, 1792, some account of the Freemasons, as relating to the subject of building, may be found.

<sup>a</sup> A somewhat greater degree of importance is attached to the ancient guilds of Freemasons than circumstances appear to justify. The marked, and in some respects essential, differences to be found in contemporary buildings in different kingdoms (to say nothing of the minor variations, or *provincialisms*, in different districts,) prove that there was not that intimacy and community of intercourse between the artificers of distant countries which some imagine to have existed. The same circumstances also, as well as the slowness with which many large edifices are recorded to have been carried on, and the difference which is often found

in the quality of the workmanship in buildings of the same age, tend to prove that the masons were not usually in the habit of assembling in large numbers from remote countries. It is, however, highly probable, that when a building was required to be completed with expedition, the workmen would have been collected from very considerable distances; for at a time when the general population was greatly below the present amount, the number of artificers must have been proportionably less; they must therefore have been sought for over a wide extent of country. The Chapter of Rouen, A.D. 1465, sent to various places, as far as to Brussels, in search of wood-carvers to complete the stalls in their cathedral.

<sup>b</sup> In many cases the buildings were entirely designed by the masons who executed them.

Church, and this is found to have been the case; some Popes are recorded to have issued bulls conferring especial privileges upon them. Although the guilds of most other trades have been abrogated, the society of Freemasons has preserved its existence to the present day, and in modern times has been spread over the greater part of the civilized portion of the world, but it has now no connection with the practice of the art from which its name is derived, and its laws are recognised only by its own members.

"The spire was repaired by Thomas Egglefield, *freemason*, and steeplemender." Parish Accts. of Louth, Lincolnshire, 1627-8: Britton's Arch. Ant., vol. iv. p. 6.

**FREESTONE**, FR. *Pierre de Taille*: building stone which may be cut into blocks and worked with a chisel. The term is applied to stone of very different qualities in different districts<sup>c</sup>, but always to such as may be worked with freedom in comparison with others of the neighbourhood.

"And all the inner side (of the walls) of rough stone, except the bench table stones, the soles of the windows, the pillars and chapetrels that the arches and pendants shall rest upon, which shal be altogedir of *Freestone*, wrought trewly and dewly as hit ought to be." Cont. for Fotheringhay church, p. 21.

"Good, suer, seasonable *free stone*, of the Quarries of Attilborough or Raunton, in the county of Warwick." Cont. for Coventry Cross. Hearne's Lib. Niger, 2. 601.

**FRET**, FR. *Frête*: an ornament used in Classical architecture, formed by small fillets intersecting each other at right angles; the varieties are very numerous.



Among old English writers this term has an extensive signification: William of Worcester mentions two windows on the south side of St. John's church, at Bristol, as "*frette* vowted," and uses the same expression in speaking of the vaulting of Redclyffe church: he also describes the western doorway of this last-mentioned church as being "*fretted* yn the hede<sup>d</sup>." The term (as an adjective) is applied to anything set with precious stones,

<sup>c</sup> At Bristol it is applied to the oolites or Bath stone, in contradistinction to the hard stones of the neighbourhood, such as the Stapleton: in some parts of Yorkshire it is used to distinguish the grit-

stone from lime-stone, where the grit is as hard as the Stapleton stone in the vicinity of Bristol.

<sup>d</sup> Itin., pp. 216, 268, 271.



especially to a coronet, which is often called a *fret*<sup>e</sup>, and to embossed work or minute carving, and, indeed, to almost any ornamental work which *roughens* the surface: Lydgate (Boccace cxxviii) speaks of “a plaine table, *fret* ful of nayles, sharpe whet and ground.”

“A *fret* of gold she had next her heare.”

Chaucer, fo. 198.

“And at the corner of euery walle was sette

A crowne of golde with ryche stones *yfrette*.”

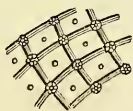
Lydgate's Boke of Troye.

FRIEZE, FRIZE, FR. *Frise*, ITAL. *Fregio*, GER. *Griffs*: the middle division of an entablature, which lies between the architrave and the cornice. In the Tuscan order it is always plain; in the Doric it has slight projections at intervals, on which are cut three angular flutes, called triglyphs, the intervals between these are called metopes, and are frequently enriched with sculpture; in the Ionic it is occasionally enriched with sculpture, and is sometimes made to swell out in the middle, when it is said to be cushioned or pulvinated; in the Corinthian and Composite it is ornamented in a variety of ways, but usually either with figures or foliage.

FRIGIDARIUM: the cold bathing room in the baths of the ancients, as well as the vessel in which the cold water was received.

FRITHSTOOL, FRIDSTOOL, FREEDSTOOL, ANG. SAX. *frud*, *peace*, *ꝥtol*, *seat*: literally the seat of peace. A seat or chair placed near

<sup>e</sup> The word *Fret* is evidently used in several different senses; in one sense it is derived from the French *freter*, to cross or interlace, as the bars of trellis-work: the term is not exclusively, but more properly heraldic. The figure in Upton, *De Milit. Off.*, p. 254, is a very good example; the vaultings to which Worcester alluded, are those with a multiplicity of intersecting ribs, leaving lozenges in the intervals; so the *fret* of gold (Chaucer) is the *reticulated* cap for the hair, which appears on many effigies of the time, and



crowns, jewelled-work, &c., are properly said to be “*yfrette*” when the gems are dispersed, in a lozengewise arrangement, or in *alternation*.

“His helme was richly *fret*,

All with riche charbocles bysett,

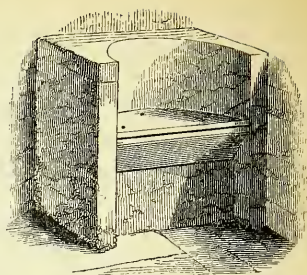
And dyamounde bytwene.”

Sir Gowghter, line 548.

“Et une Table du dit Metall Endorre, su la quele les dites Ymages serout jesauntz, la quele Table serra fait oves-que une *Frette* de Flour de Lys, Leons, Egles, Leopardes.”

Contract for the Tomb of K. Richard II. Westminster Abbey. Rymer's *Fœdera*, vol. vii. p. 798.

the Altar in some churches, the last and most sacred refuge for those who claimed the privilege of sanctuary within them, and for the violation of which the severest punishment was decreed<sup>f</sup>: they were frequently, if not always, of stone: according to Spelman that at Beverley had this inscription; “*Hæc sedes lapidea freedstoll dicitur i. e. pacis cathedra, ad quam reus fugiendo perveniens omnimodam habet securitatem.*” Frithstools still exist in the church at Hexham, and Beverley Minster, both in the north aisle of the chancel; the former of these has the seat hollowed out in a semicircular form, and is slightly ornamented with patterns of Norman character; that at Beverley is very rude and plain.



Beverley Minster.

**FRONTAL, FRONTER:** a hanging with which the front of an Altar was covered; it was frequently made of the richest silk or velvet, and ornamented with the most costly and elaborate embroidery.

“*Frontella cum capitibus Domini nostri et Apostolorum, pro altari.*”

Capell. Thom. Hatfield, Episcopi. Durham Wills, 37.

“*Deux frontiers pour l'autiere, et en chescun frontier trois grosses tabernacles d'or, et grossez ymages d'or embroudez en ycell.*”

Will of John of Gaunt. Test. Ebor. 227.

**FUST, FR. *Fût*, ITAL. *Fusto*, GER. *Säulenschaft*:** the shaft of a column, pilaster, or pillar.

**GABLE, Gabell, Gabell, Gabill, FR. *Pignon*, *Bord du toit*, *Feûte*, ITAL. *Colma*, GER. *Giebel*:** this term was formerly sometimes applied to the entire end wall of a building, the top of which conforms to the slope of the roof which abuts against it,

<sup>f</sup> “*Quod si aliquis vesano spiritu agitatus diabolico ausu quemquam capere præsumpserit in cathedra lapidea juxta altare, quam Angli vocant *Fridstol*, id est, cathedram quietudinis vel pacis, vel etiam ad feretrum sanctorum reliquiarum quod est post altare, hujus tam flagitiosi sacrilegii emendatio sub nullo judicio erit, sub*

*nullo pecuniæ numero claudetur, sed apud Anglos *botolos*, id est, sine emendatione vocatur.*”—Rich. Prior Hagustald. ap. Twysden, 308.

The “*Fridstoll*” in York cathedral is mentioned in the Confirmation Charter, 5 Hen. VII.

but is now applied only to the upper part of such a wall, above the level of the eaves. In reference to the former sense, the large end window of a building, such as the east window of a church, was not unfrequently called a gable-window. The term is not used in Classical architecture, as the ends of roofs, when made in this way, are formed into pediments. In middle age architecture, gables are important features, and often contribute greatly to the effect of a building: their proportions are regulated by the slope of the roof, and vary considerably; in the Norman style, the angle of the apex is seldom much more acute than a right angle; in the Early English they are usually about equilateral triangles; in the Decorated and Perpendicular they have sometimes about the same proportions, but are often much lower. Norman gables appear to have been usually finished with a plain flat coping up the sides and an ornament on the top, which, on churches, was a cross; Early English gables also, on plain buildings, have often flat copings, but in rich works they are moulded, and have sometimes an additional set of mouldings below them; there are also sometimes crockets running up the coping, and a rich cross or finial on the point; there can be little doubt but that (in Domestic buildings at least) some Norman and Early English gables must have been covered by the roof, and the fronts possibly have been ornamented with barge-boards, but no examples can be referred to. In the Decorated and Perpendicular styles, gables often, in general arrangement, differ but little from the Early English, although the character of the details is entirely changed, but sometimes they are surmounted by a parapet, either battlemented, pierced, or panelled; in Domestic buildings, especially those of timber, the covering of the roof frequently extends over the gable wall, and projects in front, and is ornamented with barge-boards and a pinnacle, or hip-knob, at the top, and occasionally also with pendants at the lower ends of the barge-boards. (Plates 62, 63.) See BARGE-BOARD.

“Gabył, or gable, pykyd walle, murus conalis.”

Prompt. Parv.

“Unum *gavel* capellæ super portam.”

Hist. Dunelm. Scrip. tres, cxlj.

“Reparacio xj fenestrarum inferiorum super Novem Altaria et in *gabulo* australi ibidem.” Ibid, cclxxij.

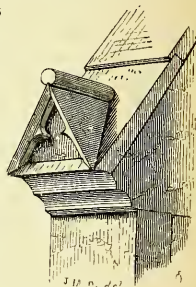
“And the forsaide Richarde sall make a wyndowe in the *gaull* of fife lightes.” Cont. for Catterick church, 8.

“In solucione facta pro nova factura unius *gabuli* orientalis ecclesiæ parochialis de Gigelswyke lxvs. una cum vitracione magnæ fenestræ in eadem iiijl.”

Priory of Finchale, cxcxvij.

“In the east end of the said quier (of Eton College chapel) shall be set a great *gable windowe* of seven bays and two butteraces.” Nichols' Royal Wills, p. 295.

**GABLETS, Gabletz**, small ornamental gables or canopies formed over tabernacles, niches, &c. The contracts for the tomb of Richard II. and his queen, Anne, in 1395, specify “tabernacles, called hovels, with *gabletz*” at the heads of the two statues<sup>g</sup>.



Sutton Courtenay, Berks

**GALILEE**: a porch or chapel at the entrance of a church; the term also appears sometimes to be applied to the nave, or at least to the western portion of it, and in some churches there are indications of the west end of the nave having been parted off from the rest, either by a step in the floor, a division in the architecture, or some other line of demarcation<sup>h</sup>: it was considered to be somewhat less sacred than the other portions of the building. The galilee at Lincoln cathedral is a porch on the west side of the south transept: at Ely cathedral it is a porch at the west end of the nave: at Durham it is a large chapel at the west end of the nave, which was built for the use of the women, who were not allowed to advance further into the church than the second pillar of the nave, and was dedicated to the Blessed Virgin; it was also used as the Bishop's consistory court: St. Stephen's chapel at Westminster formerly had a galilee, forming a kind of vestibule or ante-chapel, at the west end<sup>i</sup>.

<sup>g</sup> Rymer's *Fœdera*, vol. ii. p. 798.

<sup>h</sup> In some churches the lower part of the tower is formed into an open porch with a doorway leading from it into the nave, as at Cranbrook, Kent. At Croydon, Surrey, there is the common large open archway between the nave and tower,

but the lower part of it is enclosed with a wooden screen; in both these instances the space under the tower may perhaps have been considered a galilee.

<sup>i</sup> See Ducange v. Galilæa. The name is supposed to be in allusion to “Galilee of the Gentiles.”

GALLERY, FR. *Galerie*: an apartment of great length in proportion to its width, either used as a passage, or serving as a place of resort for dancing or other amusements; a gallery of this kind was always to be found in large houses built during the reign of Queen Elizabeth, and very frequently in those of earlier date, which is often in the upper story. Also a raised floor or stage erected within an apartment, either for the purpose of affording additional room, or of accommodating musicians and spectators, frequently called a loft; a gallery of this kind was commonly formed at the lower end of the great hall in the mansions of our forefathers. Ancient galleries of this latter description are not unfrequently to be met with in churches; over the entrances of chancels they were formerly most abundant; in this situation they are constructed of wood, and are called *rood lofts*, from their having supported the large cross or rood which, previous to the Reformation, was always set up over the entrance of the chancel<sup>k</sup> (See *ROOD LOFT*). In other situations the existing examples are of stone, and vaulted beneath; they are to be found of Norman date at the end of the north transept of Winchester cathedral, at the west end of the nave of the Abbey church of Jumiéges, and at the ends of the transepts of St. George de Bocherville, both in Normandy; at Hexham church, Northumberland, and in the cathedral at Laon, in France, there is a stone gallery at the end of the transept, and in the church of Notre Dame de la Couture, at Le Mans, there is one at the west end of the nave; the Abbey church of Cerisy, in Normandy, has a very large gallery of the same kind in the south transept, with a stone parapet in front, ornamented with a series of arched panels<sup>l</sup>. Most of the screens between the nave

<sup>k</sup> These, except that they are smaller and in different situations, are exactly like modern galleries, or at least what modern galleries might be made; they have wooden panelled fronts, which are usually enriched with featherings and other ornaments.

<sup>l</sup> Gervase describes the transepts in Canterbury cathedral, previously to the

fire in 1174, as having upper floors supported on arches, which must have resembled galleries of this kind, although they appear to have occupied the whole size of the transepts, and had Altars erected in them; that on the south side also contained the organ (see Twysden's *Decem Script.* col. 1293.) At Compton church, Surrey, there is a vault over the



and choir in the cathedrals in this country are surmounted by galleries, in which the organs are placed<sup>m</sup>; at Winchester the organ stands in an ancient stone gallery on the north side of the choir. A triforium or passage-way in the thickness of a wall, and a passage-way supported on corbels or other projections from the face of a wall, are sometimes called galleries, as around the choir of Gloucester cathedral, in the lantern of Durham cathedral, in the tower of Louth church, Lincolnshire, and the Minstrels' gallery in the nave of Exeter cathedral. The modern style of wooden galleries in churches was introduced subsequently to the Reformation, and appears to have originated with the Puritans; they were frequently called scaffolds.

"The chambers and parlors of a sorte,  
With bay windows, goodly as may be thought,  
As for daunsing and other wise disport;  
The *galeriës* right well ywrought."

Chaucer, fo. 258.

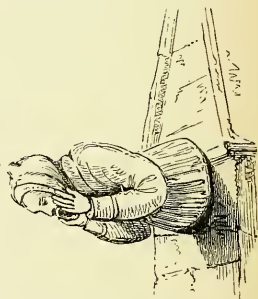
"the *gallery* within the steeple." Aects. of Louth steeple, 1500. Archæol. x. p. 71.

"It'm the tylyng of the large *galory*." Reperacions done within the Kyng's Tower of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App. vol. i.

"Is your church *scaffolded* every where, or in part? Do those *scaffolds* so made, annoy any man's seat, or hinder the lights of any windowe in the church?"

Bp. Montagu's Articles of Inquiry, A.D. 1638.

GARGOYLE, Gargle, Gargyle, Gargayle, Gurgogle, Gurgulio, FR. *Gargouille*, ITAL. *Doccia di gronda*, GER. *Huſgufſ*: a projecting spout used in Gothic architecture to throw the water from the gutter of a building off the wall. Sometimes they are perfectly plain, but are oftener carved into figures or animals, which are frequently grotesque; these are very com-



Merton College Chapel, Oxford, c. 1277.

eastern part of the chancel, on which is an upper floor, which in fact is a gallery, and has an open front of wood work, which, like the vaulting, is of transition character from Norman to Early English (Plate 126); this was used as a chapel, and had an Altar in it, and the piscina still exists in the south wall.

<sup>m</sup> At Chartres cathedral, the organ is in a small wooden gallery, projecting

from the triforium on the south side of the nave; some parts of this appear to be of the Early French style, (or very Early Decorated,) contemporary with the building. The church of St. Maclou, at Rouen, has the organ-gallery at the west end of the nave; it is, at least externally, modern, but the staircase leading to it is of Flamboyant work.

monly represented with open mouths from which the water issues, but in many cases it is conveyed through a leaden spout, either above or below the stone figure. Gargoyles appear to have been first introduced with the Early English style, during the prevalence of which they were usually made with a very considerable projection: subsequently they were often much less prominent. Their most usual situation is in the cornice, but they are sometimes, especially in Early English and Decorated buildings, placed on the fronts of the buttresses (Plate 64). This term is also sometimes used for a corbel, but probably only for one that is carved. The gurgoyles in Flanders and in France, during the fifteenth century, have a much greater projection than those in England.

"From the erth-table to the *gargyle* . . . . . a le *gargayle* usque le crope qui finit le stone-work."

William of Worcester, 282.

"Gargulye yn a walle, *Gorgona, gurgulio*." Prompt. Parv. "Gargyle in a wall, *gargoille*." Palsg. Horman says, "make me a trusse standing out upon gargellys, that I may se about, *podium, suggestum vel pulpitum, quod mutulis innitatur*. I wyll haue gargellys under the beamys heedis, *mutulos sive procures*."

"And every house couered was with lead,  
And many *gargoyle* and many hidous head,  
With spoutes thorough, and pipes, as they aught,  
From the stone work to the canell raught." Lydgate's Boke of Troye.

GARLAND: a term used by William of Worcester for a band of ornamental work surrounding the spire of Redcliffe church, at Bristol.

"Latitudo de le *garlond* continet xi pedes." William of Worcester, p. 221.

GARNETT: a kind of hinge, now called a cross garnett. See HINGE.

"A pair of *garnetts* tynned." Accts. of Little Saxham Hall, Gage's Suffolk, p. 146.

GARRETT: an apartment in a house, formed either in or immediately under the roof, usually of a meaner description than the other chambers.

—— "gaye *garites* and grete,  
And iche hole y-glased." Piers Ploughman's Crede, l. 425.

"Ouer the same Chamber ys a *Garrett*."

Survey of the Priory of Bridlington, temp. Hen. VIII. Archæol. xix. p. 273.

GARRETTING: small splinters of stone, inserted in the joints of course masonry; they are stuck in after the work is built. Flint walls are very frequently garretted.

“The same tow<sup>r</sup> the most pte of it to be taken downe, and to be *garettyde*.”

Survey of the Tower of London, 23rd Henry VIII. Bailey's Hist of the Tower, App., vol. i.

GATEWAY, FR. *Porte cochère*, ITAL. *Porta*, GER. *Haupthor*, *Haupthor*. The gatehouses or gateways of the middle ages are often large and imposing structures; they were erected over the principal entrances of the precincts of religious establishments, colleges, &c., and sometimes also of the courts of houses, as well as castles and other fortifications. In military edifices the entrance usually consists of a single archway, large enough to admit carriages, with a strong door, and portcullis at each end, and a vaulted ceiling pierced with holes through which missiles can be cast upon an enemy; the sides of the gateway are generally flanked with large projecting towers pierced with loop-holes, and the upper part terminates with a series of machicolations and battlemented parapet. In civil edifices there is much greater diversity in the forms and architectural arrangements of gatehouses; sometimes they resemble plain square towers of rather low proportions, with a single turret containing a staircase, or with a turret at each of the front angles, and occasionally at all the four angles, but in this case those on the front are generally the largest and the most ornamental; sometimes they are extended to a considerable breadth, as at Battle Abbey, Sussex, and the College, Maidstone, Kent, and sometimes they are plain buildings without any particular architectural character; the entrance most commonly consists of a large archway for horses and carriages, and a smaller one by the side of it for foot passengers, with strong doors at one or both ends; the ceiling is commonly vaulted and sometimes pierced with holes like those of military works; when the building is of sufficient height to allow of it there is generally a room over the archway with one or more large windows (not unfrequently an oriel window) next the front. The gateways of religious establishments had frequently a chapel attached to

them. Examples of ancient gateways are to be met with in most of our cathedral towns, at Oxford and Cambridge, among the ruins of many of our abbeys and castles, and at numerous ancient houses, as at Canterbury (especially that of St. Augustine's abbey), Bury St. Edmund's, Bristol, Thornton Abbey, Lincolnshire<sup>n</sup>, &c. &c. &c.

GEMMEL, GYMMER. See CHYMOL and HINGE.

"Paid for on locke and on payr of *gymmmer bands* for on new dore made for the hedde of the condette within the college, iiij." Accounts of Durham Castle, 1554.

GENTESE: a term applied by William of Worcester to the cusps or featherings in the arch of a doorway. (See CUSP.)

"The west dore (of Redclyffe Church, Bristol) fretted yn the hede

"With grete gentese and small and fylled with entayle wyth a

"Double moolde costely don and wrought." Will. of Worcester, 268.

GETEE. See JETTY.

GIRDER, FR. *Poutre*, ITAL. *Trave*: a main beam which sustains the joists of a floor when the distance between the walls renders it necessary to give them additional support.

GLAZING, FR. *Vitre*, ITAL. *Vetrata*, *Invetriata*, GER. *Glas*. During the middle ages the use of coloured glass in windows was almost universal, and was a striking and important source of decoration to buildings of nearly every kind, but most especially to churches and other ecclesiastical edifices<sup>o</sup>; it appears certainly to have been employed as early as the ninth century, but no examples remain of nearly so high antiquity. The earliest style of coloured glazing of which we have any information, appears

<sup>n</sup> The abbey gateways of Normandy do not appear in general to have been such large and important buildings as many of them were in this country; those at Blanchelande, and Ardenne near Caen are low and remarkably plain, that at Cerisy is somewhat more enriched, and has a small and elegant chapel attached to it on the upper floor, which is approached by a very beautiful staircase on the outside.

<sup>o</sup> It has not been thought necessary to

notice any but coloured glazing, no allusion is therefore made to the period at which glass was first employed in windows: the excavations at Pompeii and Herculaneum have shewn that the ancients, at least occasionally, used it in this way. The limits of this work do not admit of such a series of plates as is required for a full elucidation of the subject of stained glass. The reader is therefore referred to the valuable work of the Count F. de Lasteyrie.

to have consisted of rude representations of the human figure, in which the features and the folds and arrangement of the drapery were portrayed by strong black lines, or by the lines of lead in which the glass was fixed; some glazing of this kind formerly existed in the church of Poissy, near Paris. The oldest specimens that can be referred to in this country are in the aisles of the choir of Canterbury cathedral; these appear to be of the twelfth century, and very probably are the remains of the original glazing that was put up when this part of the church was rebuilt, after the fire in 1174; the general design consists of panels of various forms, containing subjects from Holy Writ, on a ground of deep blue or ruby colour; the spaces between the panels are filled with rich mosaic patterns in which red and blue predominate, and the whole design is surrounded with a broad and elaborate border of leaves and scroll-work in brilliant colours. In France there are specimens of the same character at Angers and St. Denys.

Of the thirteenth century, much most magnificent glazing exists: examples may be found in the cathedrals and churches of this country, though generally in a mutilated condition, as in the lancet windows, commonly called the "five sisters," at the north end of the transept of York Minster; the great circular window at the north end of the transept of Lincoln Cathedral; at Chetwode church, Bucks; Westwell, Kent; West Horsley, Surrey; and Beckett's Crown, in Canterbury cathedral; but by far the finest are to be met with on the Continent; La Sainte Chapelle, at Paris<sup>p</sup>; the cathedral and the choir of the church of St. Pierre, at Chartres; the choir of the cathedral at Bourges<sup>q</sup>, and of the church of St. Remi, at Rheims, have the greater part of the windows filled with the most splendid glazing of this date; there is also a considerable portion in the cathedrals at Rouen, Tours, Angers, Auxerre, Troyes, and Chalons sur Marne; the

<sup>p</sup> Some portion of this glass was sold a few years since, and purchased for the church of Twycross, in Leicestershire, where it is now preserved.

<sup>q</sup> There is a splendid work, in large

folio, containing representations in colours of the windows at Bourges, with detailed descriptions of a most curious nature, published at Paris by Hauser, under the superintendence of the Père Martin.

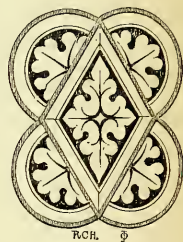


general design of the best glazing of this period very frequently consists of panels, which are often either circles or quatrefoils, containing subjects from Scripture history or the lives of Saints, the intermediate parts being filled with mosaic patterns in colours, and the whole surrounded with a brilliant border of scroll-work and leaves: sometimes the whole window is filled with an elegant pattern of scroll foliage in various colours on a blue or red ground, and sometimes with foliage of a similar description painted in black lines on plain glass, either with or without panels, formed by narrow slips of colour; when panels of this kind are used, the pattern within them has generally a somewhat larger portion of coloured glass introduced in it than in the other parts; in all cases the general design is surrounded with a coloured border; in plain buildings the windows are sometimes glazed with quarries, with a leaf or rosette painted on them in black lines.

At the commencement of the Decorated style, the glazing continues to be often arranged in panels<sup>r</sup>, but the spaces between them are usually filled with flowing patterns of foliage, most commonly vine or ivy leaves, which are not unusually continued through the panels, and sometimes the whole window is filled with this kind of foliage with little if any coloured glass mixed with it, or some portions of the pattern are stained yellow: single figures are more extensively used than in the preceding style; these usually have a simple pediment or canopy over them and are often of a size to occupy only a portion of the window light, but sometimes, especially towards the latter part of the style, they fill the whole light, and are surmounted with large and elaborate canopies: quarries are much used in the Decorated style, sometimes perfectly plain, but commonly with leaves or rosettes painted on them in plain black lines, or partly coloured yellow; they are also frequently painted with vine or ivy leaves, with the stalks so arranged that when combined they form a continuous pattern running over the whole window; on the edges of the quarries there is often a painted stripe, which

<sup>r</sup> Sometimes, instead of panels, the coloured glass, which produce a very general pattern is intersected by strips of similar effect.

is either left plain or coloured yellow, and occasionally they are parted by a narrow band of red or blue; very commonly there is a series of quarries at intervals down the middle of the lights of the windows, painted with a flower and coloured entirely yellow, with semicircles of blue and red glass attached to the alternate sides, or, instead of these quarries, small circles containing roses or other ornaments in yellow and white, or other colours, are introduced: in this style, as in the preceding, the general design of the glazing is surrounded by a rich coloured border, which is very often formed of elegant running patterns of leaves or flowers.



The openings of the tracery are sometimes occupied by small figures, or shields charged with armorial bearings, but most usually with foliage of character to correspond with the rest of the glazing; heraldry is oftener introduced than in the Early English style, and sometimes heraldic devices are used in the coloured borders: good examples of the glazing of this period may be seen at York minster; Tewkesbury abbey; Merton college chapel, Oxford; Wroxhall abbey, Warwickshire; and the churches of Chartham, Kent; Stanford, Leicestershire; Ashchurch, and Cubberley, Gloucestershire; Cranley, Surrey; Chesham Bois, Bucks; Norbury, Derbyshire; &c.: also in France in the cathedrals of Strasburg, Seez, Coutances, Auxerre, Evreux, Nevers, Le Mans, Notre Dame at Paris, St. Radigunde at Poitiers, Amiens, Soissons, &c. In Germany there is also much fine glass of this period; it may be sufficient to refer to the magnificent windows of the choir of Cologne cathedral.

On the extinction of the Decorated style, the general character of the glazing becomes more uniform, consisting for the most part of large figures with elaborate canopies over them, each occupying an entire light, or in very large windows ranged one above another so as to fill the whole light; quarries, however, with a small flower or pattern in the centre partly coloured yellow are common in plain buildings; as the style advances, greater freedom

of design is introduced, and the whole window is sometimes occupied with one general subject, the figures of which are arranged with considerable effect, and are treated in a more artistical manner than at any earlier period; heraldry is now abundantly introduced<sup>a</sup>, and inscriptions on long narrow scrolls are sometimes very freely used; coloured borders continue in use round the general design, and though often rather narrower, are usually as brilliant as those of earlier periods<sup>t</sup>, but in other respects the general effect of the glazing is very frequently less rich than in either of the preceding styles; examples may be referred to in Canterbury cathedral; King's college chapel, Cambridge; Fairford church, Gloucestershire; Morley church, Derbyshire; the east window of St. Margaret's church, Westminster<sup>u</sup>; Ockwell's house, near Maidenhead, &c.; in France at St. Ouen, St. Maclou, and some of the other churches at Rouen; the cathedral and St. Taurin at Evreux, &c. From the time of the Reformation very little attention has been paid to the subject of coloured glazing in this country, it is therefore not surprising that its character should have declined from that period in England faster and to a greater extent than on the continent, but it appears to have been almost universally the case that as Gothic architecture lost its purity, coloured glass (though with some exceptions<sup>x</sup>) lost much of its brilliancy: figures continue to be

<sup>a</sup> The author of *Piers Ploughman's Crede*, who wrote probably at the end of the reign of Richard II., speaks of heraldic devices and merchants' marks being introduced in windows;

“Wyde wyndowes ywrought  
Ywryten ful thikke  
Shynen with shapen sheldes  
To shewen aboute  
With merkes of merchauntes  
Ymedeled betwene.”—l. 47.

Henry VII., in his will, among other directions relating to his chapel at Westminster, enjoins, that “the windowes of our said Chappell be glased, with Stores, Ymagies, Armes, Bagies, and Cognois-saunts, as is by us redily divided, and in

picture delivered to the Priour of Saunt Bartilmews besid Smythfeld, maistre of the works of our said Chappell.”—p. 6.

<sup>t</sup> In this and the earlier styles there is almost invariably a very narrow strip of plain glass next the stone-work of the windows, which gives clearness to the outline and adds materially to the general effect.

<sup>u</sup> This window is said to have been executed at Gouda, in Holland, where there is an interesting series.

<sup>x</sup> The windows in Lincoln's Inn chapel, by the elder Van Linge, are very splendid; they are, like the chapel, imitations of an earlier style. Those of Lincoln college chapel, Oxford, procured from Italy in 1629, are also fine specimens of this period.

very generally used in large or rich buildings, sometimes placed singly in the different lights, but oftener combined in subjects embracing the whole or a large portion of the window; these are in all respects better drawn and arranged with much greater skill and pictorial effect than at any previous period, and the distances are better preserved: in inferior works the glazing is often of plain glass arranged in geometrical patterns, some parts of which have foliage on them in red, yellow, and blue, usually of dull tints, and the borders are generally of similar character; this was the style that prevailed at the time of the revival of Classical architecture, about which period coloured glazing ceased to have any very definite characteristics. A splendid collection of elaborate stained glass, executed by Bernard Dininschoff, 1585, exists at Gilling castle, Yorkshire; and an interesting series of heraldic decorations of the same period in the great hall at Charlecote park, Warwickshire: other specimens exist in the churches of Alençon, Louviers, Harfleur, Caudebec, Villequier, and Grand Andelys, in Normandy; St. Eusebe, Auxerre, &c.<sup>y</sup>

In the Early English style, the colours used are ruby-red, blue, green, lilac, yellow (often pale), and sometimes a dull pale red to represent the flesh of figures; of these the ruby and blue are most prevalent; the lilac is not very abundantly employed. In the Decorated style, green is comparatively but little used, and lilac less; ruby and blue are the commonest colours, but yellow also abounds. As the Perpendicular style advances, green and lilac become almost extinct, except in the drapery of figures; the proportion of yellow is increased, and ruby and blue are used in about equal quantities. Up to about the period of the revival

<sup>y</sup> Some of the French examples here referred to are very fine. In Lichfield cathedral there is some fine glass executed from the designs of Rubens and his contemporaries, for the convent of Herkenrode in French Flanders, which was purchased by the Dean and Chapter, after the French revolution of 1792. There remains also a curious genealogical window of the reign of James I. or Charles I. in the chapel

of Red House, an ancient seat of the Slingsby family, near York. It contains not only paintings of the arms and quarterings of the family, but also an account of their alliances, in Latin; the colours have not stood very well. Specimens of the glazing of the seventeenth century may be seen in the college chapels and halls of Oxford and Cambridge, and the several inns of court in the metropolis.



of Classical architecture, each colour was invariably on a separate piece of glass, and the tints were generally bright and clear, but when this mode of execution was altered and several colours were burnt upon the same piece, they became thick and dull, and the reds are often very strongly tinged with yellow; in this style of glazing the common colours are red, blue, and yellow<sup>2</sup>.

<sup>2</sup> In seeking for examples of ancient coloured glass, attention should be directed to broken, and what may at first sight appear unimportant fragments, especially where they remain in their original situations, for they will very often be found to intimate pretty clearly what the general design has been. Such has been (and unfortunately still is) the destruction of old glass in this country, that few churches retain more than fragments of their original glazing. Besides the injury arising from neglect and violence, much has been caused by collecting the remains from various windows, and entrusting them to ignorant glaziers to be re-arranged; this is generally done with the best intention, but the pieces of glass when put together are in the greatest confusion, and are often of very different dates, and it is perfectly impossible to make out what the design has been; if left undisturbed, or replaced exactly in their original situations, they generally give some idea of what the old pattern has been. A great quantity of valuable glass is still constantly allowed to be taken out of churches by glaziers, because it is thought dirty and worthless.

"The introduction of the use of glass in the windows of houses in this country took place, at least partially, at an early period: this the climate would lead us to presume, even if we had not, as we have, better evidence. It is singular, however, to how late a period glass was considered in the light of furniture, and to be moveable, in other words, as a luxury, not necessary either to the occupation or preservation of the house. In Brooke's Abridgment, title Chatteles, it appears

that in the 21 Hen. VII., A.D. 1505, it was held, that though the windows belonged to the heir, the *glass* was the property of the executors, and might therefore of course be removed by them, '*quar le meason est perfite sauns le glasse*,' a doctrine and a reason which would much astonish a modern heir. As may be supposed, the advances of society in civilization did not leave such a doctrine unshaken, but nearly a century elapsed ere it was overturned. Lord Coke mentions, in the fourth part of his Reports, page 63 b, that in the 41 and 42 Elizabeth, A.D. 1599, it was in the Common Pleas 'resolved *per totam curiam*, that glass annexed to windows by nails, or in any other manner, could not be removed, for without glass it is no perfect house,' and that the heir should have it, and not the executors. This is one of many instances in which the manners and habits of society have caused a silent alteration in the laws of the country: by the term *silent*, I mean without the assistance of a legislative enactment. The cost, however, of glass for the windows was then (temp. Eliz.) no light one, for it is well known that at the period of which we are now speaking, most houses were built with a great number of very large windows, many of them filled with stained glass. I need hardly quote from Lord Bacon (who, in his Essay on Building, recommends 'fine coloured windows of several works') the complaint that 'you shall have sometimes fair houses so full of glass, that one cannot tell where to become to be out of the sun or cold.' Accordingly, in the case before quoted from



GLYPHS, FR. *Glyphe*, ITAL. *Glifo*, GER. *Schliß*: the perpendicular flutings or channels used in the Doric frieze. See TRIGLYPH.

GOLA, or GULA: a term adopted from the Italian for the moulding usually called cyma. See CYMA.

GOTHIC ARCHITECTURE, FR. *L'Architecture à ogives—style ogival*: the style of architecture which flourished on this side of Europe from the latter part of the twelfth century until the revival of the classic orders in the sixteenth century. Its origin may be traced by slow degrees from the corruptions introduced into Grecian architecture by the Romans, more especially from the prevailing use of the arch. In principles and essential characteristics it contrasts most violently with Classical architecture, and although many of the general forms and features were continually undergoing important alterations, the *principles* remained unchanged till the final extinction of the style: it is thus ably defined by Mr. Whewell<sup>a</sup>:—"It is characterised by the pointed arch; by pillars which are extended so as to lose all trace of classical proportions; by shafts which are placed side by side, often with different thicknesses, and are variously clustered and combined. Its mouldings, cornices, and capitals, have no longer the classical shapes and members; square edges, rectangular surfaces, pilasters and entablatures, disappear; the elements of building become slender, detached, repeated, and multiplied; they assume forms implying flexure and ramification.

Lord Coke, he observes, 'peradventure great part of the costs of the house consists of glass, which if they be open to tempests and rain, waste and putrefaction of the timber of the house would follow.' In justification, however, of the doctrine held in 1505, it is to be remarked, that very frequently the glass of windows was not then fixed as now, but consisted chiefly of a series of moveable casements, easily taken out: this is no where more apparent than in the hall of the archbishop's palace at Mayfield, in Sussex. From the Northumberland household book we know that in the reign of Eliza-

beth, when the earls of Northumberland left Wressell castle, the glass was taken out of the windows and laid by—a process by which as much would have been broken as saved, had the glass been fixed in the present mode. The increasing practice of annexing it to the windows by nails might be an additional reason for the heir to prosecute his claim."—"Notices of past times from Law Books," (by William Twopeny, Esq.) British Magazine, vol. iii. p. 650.

<sup>a</sup> Architectural Notes on German Churches. Ed. 1835. pp. 33—209.

The openings become the principal part of the wall, and the other portions are subordinate to these. The universal tendency is to the predominance and prolongation of *vertical* lines; for instance, in the interior, by continuing the shafts in the arch-mouldings; on the exterior, by employing buttresses of strong projection, which shoot upwards through the line of parapet, and terminate in pinnacles.”—“The pier is, in the most complete examples, a collection of vertical shafts surrounding a pillar, of which the edges are no longer square. The archivolt consists of members corresponding more or less to the members of the pier, and consequently is composed of a collection of rounds and hollows, and loses all trace of its original rectangular section. The piers send up vaulting shafts, which give an independent unity to the compartment which they bound: and the clerestory window and its accompaniment have a necessary relation to the symmetry of this compartment: the triforium of course conforms to the same rule.”

Some of the principles of Gothic architecture were partially developed in the Norman or Romanesque style, but it was not till the pointed arch came into general use, in the latter part of the twelfth century, that the most important characteristics were introduced. At its first appearance in this country the windows were devoid of tracery, usually of long and narrow proportions, and placed singly or in groups as the situation might require; the mouldings were well defined and deeply cut, and in general arrangement, as well as in detail, the effect was bold and simple; sculptured enrichments were frequently employed, though less abundantly than in later ages, and these and all other parts of the work were usually very well executed. Various names have been proposed for this first condition of Gothic architecture, but the term *Early English*<sup>b</sup>, which was adopted by Rickman, has become the most prevalent. The next gradation has been called by the same author the *Decorated*<sup>b</sup> style, this arose gradually from the Early English, and may be considered the perfection

<sup>b</sup> See the articles *Early English* and *Decorated*.

of Gothic architecture; the windows were enlarged and filled with flowing tracery, and in all respects greater freedom and lightness were introduced, accompanied for the most part with increased richness and delicacy in the details, without injuriously detracting from the general boldness of effect. To the Decorated succeeded the style which Rickman has called the *Perpendicular*<sup>c</sup>, which continued, with various modifications, till the revival of Classical architecture. In this style the tracery of the windows was changed from flowing to upright lines, and the mullions were crossed horizontally by transoms, the same rectilinear arrangement also pervaded many of the details; the arches became depressed, while the mouldings and other features continued to suffer a gradual debasement, till their character became altogether changed by an admixture of Italian details, which was speedily followed by the restoration of the classical orders.

In Normandy, Gothic architecture was developed by nearly the same steps as in England, but in other parts of the continent it appears to have passed somewhat more rapidly into the Decorated style, without undergoing any very clearly marked intermediate change. The Decorated style in general characteristics seems to be nearly identical on the continent and in England. The Perpendicular is peculiar to this country, and in its place a style that has been called *Flamboyant*<sup>c</sup> arose in some other parts of Europe; in this style the window tracery is formed in wavy lines, and there is an absence of the rectilinear arrangement which prevails in Perpendicular work, but in other respects it suffered very similar debasement, until the characteristic principles became corrupted and were finally exploded by the revival of Classical architecture.

GRANGE, FR. *Grange, Grenier*, ITAL. *Granario*, GER. *Speicher, Getreideboden*: a farming establishment, especially such as belonged to a monastery: most of the religious establishments had farm-houses on their estates, to which chapels were frequently

<sup>c</sup> See the articles Perpendicular and Flamboyant.

attached, with barns and other offices. Many ancient barns still exist, some of which are as old as the thirteenth century, and others of the fourteenth and fifteenth<sup>d</sup>; they are frequently large and substantial buildings, with some portion of simple and appropriate architectural decoration. The barn belonging to the abbey of Ardenne, in Normandy, is a remarkably fine specimen of the thirteenth century; it is nine bays long, and divided by two rows of circular pillars and pointed arches into a body and two aisles; the roof is in a single span across the whole breadth of the building. The lower story of the granary of St. Mary's abbey, at York, a work of the fourteenth century, is formed into three divisions by two rows of octagonal pillars (without arches), which instead of capitals have corbels projecting on two opposite sides to support the floor above. The roofs were sometimes framed with two rows of timber columns rising from the floor at some little distance from the side walls, thus dividing the interior of the barn into a body and two side aisles, as at Great Coxwell, Berks<sup>e</sup>. The term Grange is sometimes applied to a granary.

**GRECIAN ARCHITECTURE.** The Greeks undoubtedly derived much of their skill in architecture from Egypt, although their buildings were greatly superior in beauty to those of all other nations of antiquity, and attained to a degree of perfection which

<sup>d</sup> As at Peterborough, Edward I.; Glastonbury, Edw. II. or III.; Haseley, Oxon, Edw. II.; Piller; Abbotsbury, Sherborne, Cerne-Abbas, Dorset; Maidstone, Kent; Adderbury, Oxon; Cherhill, Wilts (timber); Bradford, Wilts; Maidstone; Minster, Kent; Preston, near Yeovil, Somersetshire (15th century, see *Gent's Mag.*, Nov., 1841); Cuxton, Kent (of brick, 16th century).

<sup>e</sup> Perhaps the largest and finest barn was at Cholsey, Berks, pulled down some years since; it is described by Lysons (*Mag. Britan.*, vol. i. p. 262.) as standing in his time. It was 51 feet in height, 54 in width, and 303 in length. These measure-

ments agree also with those in the *Beauties of England and Wales* (vol. i. p. 157), where it is further described. "The roof is supported by seventeen pillars on each side; these rise to a prodigious height in the centre, but suffer it to decrease gradually towards the walls, which are not more than eight feet high. The pillars are four yards in circumference." There was a very fine barn of the thirteenth century at Ely, with a triple window at each end; this was pulled down in 1842, and an account of it, with engravings, has been recently published by Mr. Willis, in the transactions of the Cambridge Antiquarian Society.

has never been surpassed, and they have continued to serve as models of Classical architecture to all subsequent ages. Only three regular orders are admitted in Grecian architecture, the Doric, Ionic, and Corinthian<sup>f</sup>; each of which has its peculiar distinctive characteristics which are never confounded, although in different examples they vary considerably both in proportion and form. The Greeks appear never to have bound themselves by any very settled rules in the erection of their larger buildings<sup>g</sup>, beyond what were necessary to preserve the integrity of the several orders, and in small works they sometimes threw off even these restrictions; the choragic monument of Lysicrates, at Athens, has a composed order, partaking of the characteristics of the Corinthian; the choragic monument of Thrasylus and Thrasycles has the front formed with antæ, supporting an entablature strongly resembling the Doric; the tower of Andronicus Cyrrhestes has the portico of a peculiar but elegant order, which is unlike any other. See ROMAN ARCHITECTURE.

GREES, *Grese, Gryse, Gressys, Grece, Greeces*, FR. *Dégrés, Gradins*, ITAL. *Gradini, Scalina*, GER. *Treppe*: steps; also a staircase.

"Grece, or steyre (or tredyl) *gradus*." Prompt. Parv. "Grese (or grece) to go up at, or a stayre, *degre*." Palsg.

"The forsaide Richarde sall make with in the quere a hegh awter ioynand on the wyndowe in the gauill with thre *greses* acordaunt thare to the largest *grese* begynnyng atte the Reuestery dore." Cont. for Catterick Church, p. 9.

"Item, I have devised and appointed six *Greces* to be before the high altare, with the *grece*, called *gradus chori*." Will of Henry VI. Nichols, p. 297.

"The fyrst *gryse* called a stypp, ben twey weyes."

"The second waye going northward by a hygh *grese*, called a steyr of xxxii steppys."

William of Worcester, Itinerary, pp. 175, 176.

GROIN. The angle formed by an intersection of vaults. Most of the vaulted ceilings of the buildings of the middle ages are groined, and therefore called GROINED CEILINGS. During

<sup>f</sup> These are described under their proper heads. *half* diameters in height. One of the temples at Pæstum has an uneven number

<sup>g</sup> Thus in the different examples of the Doric order, the proportions of the columns vary from about *four to six* and a range of them down the middle of the cell.



the early part of the Norman style the groins were left perfectly plain (Plate 143), but afterwards they were invariably covered with ribs. (Plates 144, 145, 146.)

GROTESQUE, ITAL. *Grotesche*: a name given to the light and fanciful ornaments used by the ancients in the decoration of the walls and some of the subordinate parts of their buildings; so called from their having been long buried; the Italians call any subterranean apartment by the name of Grotto. This kind of ornament is also called Arabesque, and the Spanish writers call it Pluteresque. A very similar style of decoration is found in Arabian architecture; it was also used extensively about the period of the Renaissance.

GROUND-TABLE-STONES. The projecting course of stones in a wall, immediately above the surface of the ground; now called the plinth. See EARTH-TABLE.

"The ground (foundation) of the same body and Isles to be maad within the ende (earth), under the *ground-table-stones* with rough stone; and fro the *ground table-stone* . . . alle the remanent . . . with clene hewen Asshler."

Contract for Fotheringhay Church, p. 20.

GUILLOCHE. An ornament used in Classical architecture, formed by two or more intertwining bands.



The term is adopted from the French.

GURGOYLE. See GARGOYLE.

GUTTÆ, FR. *Gouttes*, ITAL. *Gocce*, GER. *Tropfen*: small ornaments resembling drops, used in the Doric entablature on the under side of the mutules of the cornice, and beneath the tænia of the architrave, under the triglyphs.



GYNÆCEUM, GYNÆCONITIS. That part of a Greek house appropriated to the women.

HABITACLE. An old word for a dwelling, or habitation; sometimes applied to a niche for a statue.

"And eke in ech of the pinacles

Weren sondrie *habitacles*." Chaucer, fol. 280.

HALL, FR. *Salle*, *Salon*, ITAL. *Sala*, GER. *Borsaal*, *Saal*: the principal apartment in the houses of the middle ages, which was

used on all occasions of ceremony, and in which the meals were served; it was generally on the ground-floor, though sometimes on the second story. Some Norman and Early English houses appear to have consisted of little else than the hall. The earliest existing specimens are of the twelfth century; none of these retain their original roofs or fittings, but some of them are divided by rows of pillars and arches into three alleys, like the body and aisles of a church. At this period the hall was very commonly on the second story, the approach to it being by an external staircase. From the fourteenth century downwards numerous examples remain, many of which are very large and stately. Of Decorated work, one of the finest is that of the archbishop of Canterbury's palace (a ruin), at Mayfield, Sussex; the roof of this was supported on stone arches, reaching across the whole breadth of the room, which are still standing; and this arrangement is also partially adopted at the Mote, Ightham, Kent, where the hall is also of Decorated date. Another good example remains at Penshurst Place, Kent, which has an open timber roof. At Nursted Court, in the same county, there existed a few years ago a hall of the same date, with a massive open roof, supported by wooden pillars; and one of a very similar character, but plainer, still remains at Temple Balsall, Warwickshire<sup>h</sup>. Of the Perpendicular style, halls are very abundant; the noblest of them is that at Westminster<sup>i</sup>, but many of the others are very fine: Eltham Palace, Kent; Crosby Hall, London; Hampton Court; Athelhampton Hall, Dorsetshire (Plate 126); many of the colleges at Oxford and Cambridge; several of the inns of court in London, &c. These all have open timber roofs, considerably ornamented.

<sup>h</sup> The refectory of a monastery was the hall: that at Malvern abbey was of Decorated date, with a very fine open roof. See Plate 123.

<sup>i</sup> Considerable parts of the walls of Westminster Hall are the original work of William Rufus, but they were so much altered and cased in the reign of

Richard II., when the present roof was put on, that they have lost almost all traces of the earlier style. Portions of Norman work were brought to light during the recent alterations and repairs. See Plate 9, and a notice of these discoveries in *ARCHÆOLOGIA*, vol. xxvi.

The principal entrance to the hall was at one end, where, in those which retain traces of the original fittings, a space is parted off by a screen extending across the whole width, and supporting a gallery above; there was usually an external door at one end, sometimes at both ends, of this space, and most frequently double doors in the middle, communicating with other parts of the house; in the screen were doors leading into the body of the hall. At the upper end, a portion of the floor, called the Dais, was raised one or two steps above the rest, on which the principal table, or "high board," where the host and his superior guests sat at meals, was placed; the chief seat was in the middle, next the wall, commanding a view down the room<sup>k</sup>. In the middle of the floor there was often an open hearth for a fire, the smoke from which escaped through a louvre on the top of the roof, but sometimes fire-places were formed in the side walls. At one end, and sometimes at both ends of the dais, in halls of Perpendicular date, was a large bay-window, in which the "cup-board," or buffet, was placed. The walls, especially on the dais, were frequently lined for some part of their height with wainscoting, and an ornamental canopy was fixed over the principal seat; they were also sometimes hung with tapestry or carpeting, and a set of hangings of this kind was occasionally called a HALL or HALLYNG.

HALLYNGS. The hangings of the hall. See DOSIL.

HALPACE, HALFFACE, HAUTEPACE. A raised floor in a bay-window, before a fire-place, or in similar situations; the floors in such places are often a step higher than the rest in old English houses: the dais in a hall: also a raised stage or platform, and a landing in a flight of stairs: Cotgrave renders "*doubles marches*, rests, or breathing steps, the broad steps of a *halfe-pace* staire." See FOOTPACE and DAIS.

"A great carrall wyndow . . . and a *halpace* under fote new made and new joysted and bourded"—"a *halpas* made before the chymney in the same

<sup>k</sup> The chief seat in the hall of the archbishop's palace at Mayfield is attached to the wall; it is of stone, somewhat resembling a stall in a church; the back is carved with diaper-work.

chambre"—“It'm made xxij square steppes w<sup>t</sup> ij *halpacs* in the kyng's garden.”

Reperacions within the Kyng's Towr of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, vol. i. Appendix.

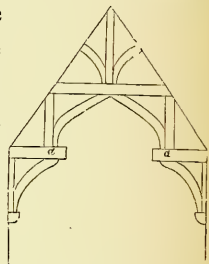
“And there was made from the west doore to the Quere doore of the Church equall with the highest step, a *hautepace* of tymber of xii fote broade, that the Kyng and the ambassadors might be sene.”

Hall's Chronicle, x yeare of H. VIII., p. 594 of Reprint, 4to. 1809.

“On the aultare was a deske or *halpace*, whereon stode a patible of the crucifix of fine golde, with an Image of the Trinitie, an image of our Lady, and twelve other images, all fine golde and precious stones, twoo paire of candel-stickes of fine golde, with Basens, Crewettes, Paxes, and other ornamentes.”

Ibid. p. 606.

**HAMMER-BEAM.** A beam very frequently used in the principals of Gothic roofs to strengthen the framing and to diminish the lateral pressure that falls upon the walls. Each principal has two hammer-beams, which occupy the situation of a tie-beam, and in some degree serve the same purpose, but they do not extend across the whole width of the roof, as *a a*. The ends of hammer-beams are often ornamented with heads, shields, or foliage, and sometimes with figures; those of the roof of Westminster Hall are carved with large angels holding shields; sometimes there are pendants under them, as at the hall of Eltham Palace.



**HANDIRON.** See **ANDIRON**.

**HAUNCH OF AN ARCH,** ITAL. *Fianco dell' arco*: the part between the vertex and the springing.

**HEIL, Vhyle**: to cover. See **HILING**.

**HELIX, HELICES.** See **CAULICOLI**.

**HERRING-BONE WORK,** FR. *arrête de poisson*: masonry in which the stones are laid aslant instead of being bedded flat; it is very commonly found in rough walling, and occasionally, in the Norman style, in ashlar work. It is more frequent in the Norman than any other style, but it is not to be relied upon as evidence of the date of a building. It is sometimes found introduced in the walls in bands, apparently for ornament, but it has often been manifestly adopted for convenience, in order to enable

the workmen to level off the work at each course, which could not well be done in any other way with stones of irregular shapes and sizes; in herring-bone work, by varying



the inclination of the stones, it is easy to preserve a level: the interior, or backing, of Roman walls is often of irregular herring-bone work, formed in this way. See MASONRY.

HERSE, *Hearse*, *Herce*, *Heart*: a portcullis, so called from its resemblance to a framework termed *hercia*, fashioned like a harrow, whereon lighted candles were placed at the obsequies of distinguished persons. In the Acts of the Privy Council, iv. 270, is an order respecting Berwick, that “ordinance be made for the amendement and reparacion of the walles, dyches, barrers, grates, greces, yates, and *herce* of the seide towne of Berewyk, ruynouse and defectyf, and not defensible.” The entrance gateways of many castles were defended by two portcullises, as at Warwick castle, where one of them is at this time lowered every night, for greater security. Higin, in the version of Junius’ Nomenclator, 1585, renders “*cataracta*, a port cluse or percullice, *la herse ou le gril d’une porte de la ville*.” Also a frame set over the coffin of a person deceased, and covered with a pall; it was usually of light wood-work, and appears in many instances to have been part of the furniture of the church, to be used when occasion required. There is a brass frame of a similar kind over

the effigy of Richard, earl of Warwick, in the Beauchamp chapel at Warwick, which is called a *herse* in the contract for the tomb; there is also one of iron over an ancient tomb in Bedell church, York-shire.



“Item, Magistro Roberto de Colebroke, pro meremio ad *hercias* Domine Regine, apud Westmonasterium, et apud fratres Prædicatores, et pro aliis necessariis circa dictas *hercias*, die anniversarii Regine, LXXV. ijd.

Accounts of Executors of Queen Eleanor, A.D. 1291.

“Also they shall make in like wise, and like latten, a *hearse* to be dressde



and set upon the said stone, over the image, to beare a covering to be ordeyned.”

Contract for tomb of Richard Beauchamp, Earl of Warwick, temp. H. VI.

“Uppon the thirteenth of December the body of Queene Mary was honourably conveyed from Saint Jeames, where she died, to the Abbey of Westminster, & there placed under a rich *Herse*, where it remayned that night.”

Hayward's Annals of Q. Elizth., p. 12.

HEXASTYLE, FR. *Héxastyle*, ITAL. *Esastylo*: a portico which has six columns in front.

HILING, *Hylung*: the covering or roof of a building. The word is also sometimes corruptly used for aisle. See AISLE.

“And alle the houses ben *hiled*,

Halles and chambres,

With no leed but with love.”

Piers Ploughman's Vision, 3686.

“Al *y-hyled* with leed

Lowe to the stones.”

Piers Ploughman's Creed, 383.

“*Hyllyn* or coueren, *Operio*, *tego*, *velo*.”

Prompt. Parv.

“And the seyde William shall fynde all maner waylls, yre gare, bredying, (iron gear and boarding) *helying*, wallying, and mason's work there to longing.”

Indenture at Salisbury, 1445, in the possession of Robert Benson, Esq., Recorder of Salisbury.

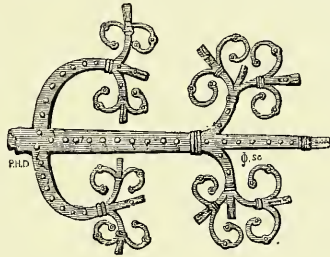
HINDOO ARCHITECTURE. See INDIAN.

HINGE, *Hengle*, FR. *Gond*, ITAL. *Ganghero*, *Argione*, *Cardine*, GER. *Thürenge*, *Gänge*: the joints on which doors, gates, &c., turn. During the middle ages, even at an early period, they were frequently made very conspicuous, and were ornamented with scrolls: several of the illuminations of Cædmon's metrical Paraphrase of Scripture History, which is considered to have been written about the year 1000, exhibit doors with ornamental hinges<sup>1</sup>, and another is represented in an illumination in a Pontifical at Rouen, written at about the same, or a rather earlier, period<sup>m</sup>. No hinges of earlier date than the Norman style can be referred to, and they are not often met with so old; they are to be found on the (inner) west door at Woking church, Surrey, and at Compton, Berks (Plate 65); at this period they have not in general much scroll-work attached to them, and the turns are often very stiff; the principal branches at the head of the hinge frequently represent the letter C. In the Early English style,

<sup>1</sup> Archæol., vol. xxiv. Plates 58, 74, 80, 89, 91.

<sup>m</sup> Archæol., vol. xxv. Plate 30.

hinges were often ornamented with most elaborate and graceful scroll-work, nearly covering the door, and this was sometimes further enriched with leaves on the curls, and occasionally with animals' heads; the nails also were made ornamental, and the main bands were stamped with various minute patterns (Plate 65); good specimens of this kind may be seen at St. Alban's abbey, and St. George's chapel, Windsor; the south door of Sempringham Church, Lincolnshire; the doors of the Chapter-house of York minster; the south door of Durham cathedral; Farringdon and Uffington churches, Berks, &c. In plain buildings, Early English hinges were frequently devoid of all ornament, or had the ends terminating in simple curls, with a few small branches on each side of the



Farringdon, Berks.

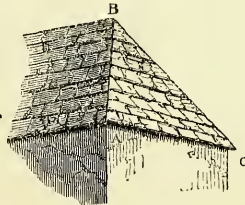
main band. In the Decorated style they continued to be occasionally used of the same elaborate kind, with little if any variation, except occasionally in the character of the leaves on the scrolls; of this description fine examples exist on the doors of the hall in Merton college, Oxford: ornamental hinges were by no means so common in this style as in the Early English, the increased use of wood panellings and tracery having in great measure superseded such kind of decorations. In the Perpendicular style they are rarely ornamented, except on plain doors, and then have usually only a fleur de lis, or some similar decoration, at the ends of the strap. See Door.

"For xx<sup>ti</sup> pair *henge* for dore, for xvi pair hoke."

Accompt books of Little Saxham Hall, 20th Henry VIII. Gage's Suffolk, p. 146.

"Item, paide for hokes and *hengles* unto the Skolehouse dore, with a key, and for nailes to the same dore, 4d<sup>1</sup>." Parish Accts. of Wigtoft, Lincolnshire, A.D. 1487

**HIP.** The external angle formed by the meeting of the sloping sides of a roof, which have their wall plates running in different directions: thus, when a roof has the end sloped back, instead of finishing with a gable, the angles (AB-BC) are



the hips; the pieces of timber in these angles are called hip rafters, and the tiles with which they are covered are called hip tiles.

**HIP-KNOB**<sup>n</sup>, GER. *Giebelknopf*: a pinnacle, finial, or other similar ornament, placed on the top of the hips of a roof, or on the point of a gable. On Ecclesiastical edifices, previous to the Reformation, crosses were usually fixed in these situations, but on other buildings ornaments of various kinds were used; when applied to gables with barge-boards, the lower part of the hip-knob frequently terminated in a pendant. (Plate 66.)



Friar Gate, Derby.

**HOLY-WATER FONT**, **HOLY-WATER POT**<sup>o</sup>, **HOLY-WATER VAT**, ITAL. *Pila or Piletta dell' acqua santa*, GER. *Weihwasser=becken*: the vessel containing consecrated, or holy, water, carried in religious processions; also the receptacle for holy water placed at the entrances of churches. See **STOUP** and **ASPERSORIUM**.

"There was borne before the cross every principal day a *holy-water font* of silver, very finely engraved, and parcel gilt." Ancient Rites of Durham, p. 17.

Test. Thomæ Hilton. 1428—"Sepeliendum..... modicum infra ostium australe, juxta *le haliwater fatt*."

Test. Ebor. 414.



From a picture by Shoreel, c. 1520; ap. Shaw's Dresses and Decorations of the Middle Ages, vol. ii.

"Paide for scowryng of 4 candlesticks afore ye hye auter, and ye candlestyck afore Seynt Peter, and for saudryng of the *holy water fatte*, 11d."

Parish accounts of Wigtoft, Lincolnshire, A.D. 1448.

Descriptive and Historical account of the division of Holland, by S. Lewin, Architect, 1842.

**HOLY-WATER STONE**, **HOLY-WATER STOCK**. The stone stoup for holy water, placed near the entrances of churches. See **STOUP**.

"There were two fair *holy-water stones*, of a very fair blue marble: the fairest of them stood within and opposite to the north church-door, being wrought in the corner of the pillar." Antient Rites of Durham Chapter-house, p. 65.

<sup>n</sup> This term is not a very correct one when applied to an ornament on a *gable*, as a *hipped-roof* is quite distinct from a

*gable-roof*.

<sup>o</sup> Parish Accompts of St. Helen's, Abingdon, Archæologia, vol. i. p. 13.

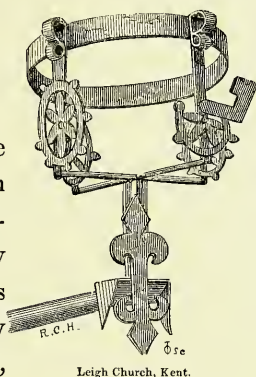
**HOOD-MOULDING.** A name sometimes given to the label-moulding. See DRIPSTONE.

**HOSTRIE**, FR. *Hotellerie*, ITAL. *Osteria*: an inn, a house of entertainment for travellers and others.

“Herberwed hym at an *hostrie*,  
And to the hostiler called.”

Piers Ploughman's Vision, 11514.

**HOOR-GLASS-STAND.** A bracket or frame of iron for receiving the hour-glass, which was often placed near the pulpit, subsequent to the Reformation, and especially during the Commonwealth. Specimens are not unfrequently met with in country churches, as at Wolvercot and Beckley, Oxfordshire.



Leigh Church, Kent.

**HOUSING.** A tabernacle, or niche for a statue.

“In and about the same tombe, to make xiv principall *housings*, and under every principall *housing* a goodly quarter for a scutcheon of copper and gilt, to be set in.” Cont. for the Tomb of Rich. Beauchamp, Earl of Warwick, in Dugd. Warwickshire.

**HUTCH.** A chest or locker in which sacred utensils, &c., were kept.

“Til Parnelles purfill

Be put in hire *hucche*.” Piers Ploughman's Vision, 2313.

“The which chalice lays in Trinity *Hutch*.”

Accounts of Louth Spire. Archæologia, vol. x. p. 76.

**HYPÆTHRAL TEMPLE**, FR. *Hypèthre*, ITAL. *Ipetro*, GER. Ein unbedeckt tempel: a name given to temples without roofs, having the cells open to the sky; the seventh order of temples, according to the arrangement of Vitruvius. See TEMPLE.

**HYPERTHYRUM**, FR. *Dessusporte*, ITAL. *Sopra porta*, GER. Frieß über der Thür: the lintel of a doorway; also the frieze or other ornaments over it.

**HYPOCAUST**, FR. *Hypocauste*: the furnace for warming the houses of the ancients, or for heating the water for their baths: it was a vaulted chamber, formed of brick, under the lower floor, in which a fire was made, and the heat was conveyed from it through the rooms required to be warmed by earthen pipes (usually square) fixed in the walls.



**HYPOTRACHELIUM**, FR. *Gorgerin*, ITAL. *Collo*, *Collarino*, GER. *Säulenhaß*: the neck or frieze of the capital of a column; the upper part of the shaft immediately below the capital.

**IMAGE**<sup>p</sup>, *Imagerie*, FR. *Image*, ITAL. *Immagine*, GER. *Bild*: this term was formerly applied to paintings as well as statues, and a sculptor, and sometimes also a painter, was called an *Imageour*<sup>q</sup>. Both sculpture and painting were extensively employed in the architecture of the middle ages, especially in churches; and although much was destroyed and more injured in this country at the Reformation, a considerable quantity still remains. Examples of sculpture are too numerous to require to be pointed out. Ancient paintings exist in Trinity church, Coventry; Maidstone and Dartford, Kent; Beverstone, Gloucestershire; Sutton and Tidmarsh, Berks; Great Bedwin, Wilts; Cassington, Oxfordshire; Walpole, Norfolk; Gloucester cathedral; the galilee, Durham cathedral; and various other churches, but most of them are in a mutilated condition<sup>r</sup>. The statues in the insides of buildings were very often, if not usually, painted to imitate life.

“Item, pro cc et iiij. florins, ponderis iij marc. emptis de mercatoribus de Luka, pro *imaginibus* Reginæ deaurandis, xxv. li. xs.”

Accounts of the Executors of Queen Eleanor, 1291, p. 118.

<sup>p</sup> The use of images in churches was first introduced soon after the second council of Nice, which was held in 792; previously to that time it appears plainly “as well from the opinion of Beda, and the esteem that the Saxons have had of images, and their use, as from many other notable historical evidences, that it was not the practice of those times either to invoke saints, or to worship their images.”—Stavely, p. 241.—All images in this country which had been objects of adoration were directed to be destroyed at the Reformation, and the others were suffered to remain; subsequently, however, the Puritans were shocked by their continuance, and an order for the taking away all scandalous pictures out of churches was published by the House of Commons in August, 1641, and visitors

were sent through the kingdom to carry it into effect; the journal of William Dowsing, one of these emissaries, has been printed, and it gives a striking view of the great and indiscriminate destruction of church ornaments which they effected. It has been reprinted at the end of Wells' Rich Man's Duty, 18mo., Oxford, 1841.

<sup>q</sup> John Brentwood, the artist who executed the painting of the Last Judgment, on the west wall of the Beauchamp chapel, at Warwick, is called a “Steyner” in the contract.

<sup>r</sup> See the engravings of the paintings in St. Stephen's chapel, Westminster, and the Painted Chamber, published by the Society of Antiquaries; and those of the paintings on the walls of St. Mary's chapel, Stratford-on-Avon, published by Fisher. See also Schnebbelie's Antiquary's Museum.



"Item, Willielmo de Hibernia, in perpacationem xxv. marc. pro factura quinque *imaginationum* ad Crucem de Norhantona, per manum propriam, vj. li. iijs. iiijd." Ibid. A.D. 1294, p. 137.

"He sente also for euery *ymageour*  
Both in entayle and euery portreyour  
That coulede wel drawe or w<sup>t</sup> colour peynte."

Lydgate's Boke of Troye.

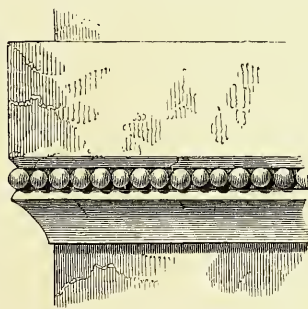
"To paint in most fine, fairest, and curious wise, four *images* of stone . . . with the finest oyle colours, in the richest, finest, and freshest clothings that may be made, of fine gold, asure, of fine purpure, of fine white, and other finest colours necessary, garnished, bordered, and poudered in the finest and curiousest wise." Contract for the Tomb of Richard, Earl of Warwick, in Beauchamp Chapel at Warwick, in Dugdale's Warwickshire.

"Finished in all points, as well in *ymagerie* work, pictures and fynials, as otherwise." Contract for Coventry Cross, Hearne's Lib. Niger, ii. 603.

IMPLUVIUM, the cistern in the central part of the court or *atrium* of a Roman house, to receive the rain water.

IMPOST, FR. *Imposte*, ITAL. *Imposta*, GER. *Stämpfer*: the horizontal mouldings or capitals on the top of a pilaster, pillar, or pier, from which an arch springs; in Classical architecture the form varies in the several orders; sometimes the entablature of an order serves for the impost of an arch. Mr. Hosking observes that "sometimes, and more conveniently, this term is used for the pilaster itself, when its capital is called the impost-cap or impost-mouldings." In middle age architecture imposts vary according to the style; on pillars and the small shafts in the jambs of doorways, windows, &c., they are usually complete capitals, and will therefore be found described under that head.

When shafts are used in the jambs of archways, it is very usual in the Norman style for the abacus of the capitals to be continued through the whole suite of mouldings, and it is sometimes carried along the walls as a string; this arrangement also is occasionally used in the Early English: when there are no shafts



Daglingworth, Gloucestershire.

there is frequently in the former of these styles, and occasionally in the latter, an impost-moulding running through

the jambs which in section resembles an abacus. In the Decorated and Perpendicular styles it is not common to find any impost-mouldings in the jambs of archways, except the capitals of the small shafts<sup>s</sup>. (Plates 67, 68.)

INCERTUM OPUS (Vitruvius), a mode of building walls used by the Romans, in which the stones were small and unhewn, corresponding with the modern term, "rubble-work." See MASONRY.

INCISED, OR ENGRAVED SLABS, stone or alabaster slabs, with figures engraved on them, used as sepulchral memorials, called in France *tombes plates de pierre*. It would be difficult to attribute confidently the priority of date to the use of these memorials, or to that of sepulchral brasses, and it is most probable that both were generally introduced about the same period, the middle of the thirteenth century, that both were the works of the same artificers, and used indifferently as suited the taste or fortune of individuals, the sepulchral brass being, as it would appear, the more costly, as well as more durable memorial. In England, incised slabs do not appear ever to have existed in great number, the prevalent fashion being to use the brass, shaped to the form of the figure, and imbedded in a cavity in the slab, whereby the cost of the tomb was much less than that of the French or Flemish brasses, which usually were formed of large sheets of metal, covering the entire surface of the slab. Specimens, however, are not deficient in this country, and it is probable that more careful research regarding this kind of monument, hitherto little noticed, would shew the frequent use of such memorials in England, of a character not inferior to works of the kind on the continent. When placed, as was usually the case, so as to form a portion of the pavement of the church, the design on the incised slab quickly became effaced; its original beauty being destroyed, the slab was often turned over, when a renewal of the pavement or other cause occurred

<sup>s</sup> Mr. Willis (Architecture of the Middle Ages, p. 28.) has used this term in its abstract sense, for the point of junction between the curve of an arch and the upright line of its support, and has pointed

out several ways in which this junction is managed, for which he has also proposed distinctive names; these are given at plate 67, which is taken from Mr. Willis's work by his kind permission.

for its being disturbed, and the reverse was dressed to form part of the new-laid floor: occasionally, however, these works occur in fair preservation, either from having been placed on Altar-tombs, or affixed as mural tablets. The most ancient example that has hitherto been noticed is the memorial of one of the bishops of Wells, existing in the cathedral, and representing either Will. de Byttone, who died 1264, or the second bishop of that name, who died 1274. A very curious memorial of a person of the same family exists at Bitton, in Somersetshire, and has been noticed in *Archæol.*, vol. xxii. p. 437. It is a cross-legged figure in armour of mail, of the earlier part of the fourteenth century, the greater part of the figure being represented by incised lines, but some portions are in very low relief. An early specimen, which may pretty confidently be assigned to William de Tracy, Rector of Morthoe, Devon, in 1322, is a slab of Purbeck marble, on which his figure appears vested in the sacred garments; the inscription is in French, and the accessory ornaments are chiefly armorial. The earliest instance that has been noticed bearing a date is the incised slab at Wyberton, Lincolnshire, representing Adam de Franton, who died in 1325, and Sibilla, his widow; the inscription is here also in French. Gough, *Sep. Mon.* i. 89. Two interesting representations of the armed figure may be mentioned, namely, that of Sir John de Wydevile, grandfather of Elizabeth the consort of Henry VII., at Grafton Regis, Northamptonshire, he died 1392; the other of Sir Robert de Malvesyn, slain at the battle of Shrewsbury, 1403, preserved at Malveysyn Ridware, Staffordshire. The former has been represented in Gough's *Sep. Mon.* ii. 282; and Hartshorne's *Discourse on Funeral Mon.* p. 38; the latter in Shaw's *Hist. Staff.* i. Pl. xii. Both these memorials owe their preservation to the circumstance of their having been placed on raised Altar-tombs. From the commencement of the fifteenth century incised slabs are of more common occurrence; Mr. Bloxam, however, mentions as early specimens those at Newbold-on-Avon, Warwickshire, representing Geoffrey Allesley, who died 1401, and his wife, Alianore. The tomb in the chancel of Brading, Isle of Wight, of John

Cherowin, constable of Porchester, who died 1441, is a specimen of interest; and one of large dimensions, and elaborate decoration, occurs at Hereford, in the undercroft of the Lady Chapel, called the Golgotha, from its having been the charnel, *carnaria*, or *domus carnaria*, the place appropriated for the decent reception of disinterred fragments of the bodies of the defunct, and special services for the repose of their souls. This building was restored in 1497, by the pious exertions of the individuals represented, Andrew Jones, merchant, of Hereford, and his wife, Elizabeth. In the very curious sepulchral chantry at Malveysyn Ridware, is preserved a series of incised slabs from the time of Henry IV. till the disuse of such memorials in the seventeenth century; and to these have of late years been added a large number of fairly designed modern representations of the lords of the manor, being incised slabs of alabaster, arranged on the wall around this interesting chapel. Many other specimens might be noticed, as in Staffordshire, at Penkridge, Standon, and Tettenhall; in Derbyshire, at Croxhall, Hartshorn, Little Wilne, Duffield, Chellaston, Swarkston, Barlborough, and All Saints, Derby; in Nottinghamshire, at Strelly; in Oxfordshire, at Drayton, near Banbury; in Shropshire, at Pitchford, Beckbury, and Edgmond. Almost every county in England presents some examples of this kind of tomb, which, from its convenience, was not unfrequently used even as late as the reign of Charles I.

The material employed for incised sepulchral slabs was either the Purbeck, the more durable kinds of common marble used in England, or the ordinary stone used for pavements. The lines being boldly and deeply cut, were filled up with black mastic, more conspicuously to mark the design; on the continent, as at St. Denis and Cologne, instances are still found where mastic of various colours was used, and although no evidence can be adduced of the adoption of similar ornament in England, yet, from the circumstance that such a fashion existed in regard to sepulchral brasses, it is probable that it did so likewise in incised slabs. In the fifteenth century, when the alabaster of Derbyshire was extensively worked for monumental effigies, and



ecclesiastical decoration, that material was most frequently employed for incised slabs, some of which may still be met with in the central counties of England in perfect preservation.

Of the immense number of tombs of this description that existed in France, previous to the Revolution, a valuable memorial is preserved in a collection of drawings made about 1700, for M. de Gaignières, and now preserved among Gough's Collections, in the Bodleian; of these many have been engraved for Montfaucon's *Monarchie Française*. Comparatively few are now to be found; but at Paris, in several of the cathedrals of France, and in Normandy, some incised slabs of beautiful character may be found, amongst which may be mentioned the curious memorials of the abbots of St. Ouen, at Rouen, and the very interesting slabs representing the architects who were engaged upon that structure; the first, whose name is unknown, in the construction of the earlier portion, commenced in 1318; succeeded by Alexander de Berneval, who was architect to Henry V. of England, and died 1440. Gilbert, in his account of the church of St. Ouen, and Willemin, in his *Monumens Inédits*, have given representations of this last very interesting tomb. In Rouen cathedral may be noticed the memorial of Etienne de Sens, archdeacon of Rouen, 1282, represented in Deville's account of the monuments there. In the exterior court of the Palais des Beaux Arts, at Paris, are preserved a few incised slabs, the best of which, formerly at St. Genevieve, the memorial of an ecclesiastic, chancellor of Noyon, who died 1350, may be cited as a good example of the character of such works in France at that period, and has been given in Shaw's *Dresses and Decorations*. There are incised slabs also at Dijon; one in the Museum, a figure in armour with this inscription: "Raous : chasoꝝ : de : Laye : li : escuiers : qui : fut : trespasseꝝ : le : lundi : devant : la : feste : de : la : seint : Symon : a : Jude:" 1303; others in the cathedral, some with male armed figures on them, and others with female: one with this inscription; "Margareta : de : Arcu : domina de Aguleyo," &c., 1326: another, "Sires druyes chevaliers sires d' aguyllel qui trespassa le jeudi devant la



magdaleine l'an de grace MCCCXLIII." The most ancient specimens that have been noticed are the figures at St. Denis, of two abbots, Adam and Peter, not indeed coeval with the decease of the persons represented, but to which there is good reason for assigning as early a date as 1260. The incised slab at St. Yved de Braine, representing Robert III., Comte de Dreux, who died 1233, bore the inscription "LETAROVVS : ME : FECIT : " as appears by a drawing in the volume in Gough's collection, above mentioned, entitled, "Tombeaux des Princes du sang Royal."

Both in England, and on the continent, there occurs, in tombs of this nature, a variety, occasioned by the partial introduction of a material of different colour or quality, as white marble upon black, inserted in casements hollowed out on the face of the slab, as if to receive a sepulchral brass; and occasionally portions of the design of an incised slab, as the head, hands, or armorial scutcheons, are of brass, inserted in cavities prepared for the purpose. In France it was a common practice to inlay the head and hands (the flesh), in white marble or alabaster in stone slabs, frequently of a dark colour. It sometimes happens that where the whole of the engraving is worn away, these white pieces remain, and have a singular appearance. In the Lady chapel at Hereford are some tombs of the earlier part of the fifteenth century, now much defaced, in which the figures and all the ornamental parts appear to have been of white marble thus inlaid on black, the whole design being graven on the former, so as to be closely analogous to the fashion of inserting on the face of a slab a figure and ornaments of engraved metal. There are also indications of some hard white composition having been here run into the cavities, so as to supply the place of white marble; but this may not be original, and deserves attention only, because little notice having hitherto been taken of works of this description, the comparison of other specimens may tend to supply more accurate and definite information as to the processes that were made available in their execution.

INDIAN ARCHITECTURE. The temples of the Hindoos bear so striking a resemblance in many points to those of the ancient

Egyptians, as to afford strong grounds for believing that one style is derived from the other; which is the parent seems to be a question not so easily settled, since different writers have asserted the superior claim to antiquity on each side; the general voice, however, is in favour of Egypt as the birth-place of the science, and it is clear that the Greeks borrowed it from thence: be this as it may, the stupendous works remaining in Hindoostan must be ranked among the most wonderful works of human labour, science, and skill. The temples excavated in the solid granite in the mountains of Ellora, are of so great an extent, and so wonderfully executed, that the accounts given of them by the most trustworthy travellers appear hardly credible, and read more like eastern fairy tales than plain narratives of facts. Some recent publications have shewn that the science of architecture is well understood among the Hindoos at the present time. Their architects are hereditary, as all other trades and professions are amongst them, and it appears that each successive generation has added to the stock of knowledge until they have reached a high degree of science. The drawings brought over by Colonel Tod go far to prove them as well acquainted with some of the most difficult parts of the art of construction as any European architects of the present day.

INN or HOSTEL. "Hostry or inne, *hostel*," Palsg. These terms were formerly employed as synonymous with any house used as a lodging-house, and not confined to taverns as at present. For instance, the inns or halls which were so numerous in Oxford and Cambridge, before the erection of colleges, were merely lodging-houses for the scholars, subject to certain regulations; the inns of court in London were of a similar character for the use of the law-students. There are yet remaining in some old towns buildings of considerable antiquity originally built for public inns, and some of them are still used for that purpose, though for the most part they have been considerably altered, as at Rochester; Salisbury; Glastonbury; Sherborne; Malmsbury; Fotheringhay; Ludlow; Grantham; York. See HOSTRIE.

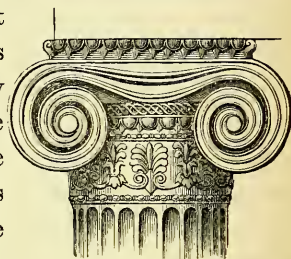
INTERCOLUMNIATION, FR. *Entrecolonnement*, ITAL. *Intercolon-*

*nio*, GER. Säulenweite: the clear space between two columns; it varies considerably in width, and from its proportions the porticos of the ancients are divided into the following orders: *pyncostyle*, in which the intercolumniation is equal to one diameter and a half of the shaft of the column; *systyle*, in which the intercolumniation is equal to two diameters; *eustyle*, two and a quarter diameters; *diastyle*, three diameters; *aræostyle*, four diameters.

INTRADOS, ITAL. *Imbotte*, the soffit or under surface of an arch, as opposed to Extrados.

IONIC ORDER, FR. *Ordre Ionique*, ITAL. *Ordine Ionico*, GER. Ionische Ordnung. The most distinguishing feature of this order

is the capital, which is ornamented with four spiral projections called volutes; these are arranged in the Greek examples, and the best of the Roman, so as to exhibit a flat face on the two opposite sides of the capital, but in later works they have been made to spring out of the mouldings under the angles of the abacus, so as to render the four faces of the capital uniform, the sides of the abacus being worked hollow like the



Eretheum.

Corinthian; the principal moulding is an ovolo, or echinus, which is overhung by the volutes, and is almost invariably carved; sometimes also other enrichments are introduced upon the capital: in some of the Greek examples there is a collarino, or necking, below the echinus, ornamented with leaves and flowers. The shaft varies from eight and a quarter to about nine and a half diameters in height; it is sometimes plain, and sometimes fluted with twenty-four flutes, which are separated from each other by small fillets. The bases used with this order are principally varieties of the Attic base (Plate 12), but another of a peculiar character is found in some of the Asiatic examples, the lower mouldings of which consist of two scotiæ, separated by small fillets and beads, above which is a large and prominent torus. The members of the entablature in good ancient examples, are sometimes perfectly plain, and sometimes enriched,

especially the bed-mouldings of the cornice, which are frequently cut with a row of dentels; in modern or Italian architecture the simplicity of the ancient entablature has been considerably departed from, and the cornice is not unfrequently worked with modillions in addition to dentels<sup>t</sup>. (Plate 27.)

IRONWORK, FR. *Serrurerie*, *Ferrure*, ITAL. *Lavori di ferro*, GER. *Eisenwerk*: Of the ironwork of the middle ages, connected with architecture, we have not very numerous specimens remaining, although sufficient to shew the care that was bestowed upon it: some of the earliest and most ornamental kind is exhibited in the hinges and scroll-work on doors, which will be found described under the terms HINGE and DOOR; in the making of these, considerable skill as well as elegance is displayed, and the junctions of the subordinate branches of the patterns with the larger stems are formed with the greatest neatness and precision; the minute ornaments also which are frequently introduced on them, such as animals' heads, leaves, flowers, &c., are often finished with more care and accuracy than might be expected in such materials (Plate 65); the varieties in the forms of the nails



Cathedral, Laon.

has been already alluded to under DOOR<sup>u</sup>; occasionally nails appear to have been tinned, as there is an entry in a cloister roll at Dur-



St. Martin, Laon.

ham, "Pro tynning ccc clavorum pro clauistro xijd." The handles and knockers on doors are also made ornamental; the former, especially when of simple character, are usually in the shape of rings with the spindle going through the centre of a circular escutcheon, but sometimes they are of other forms; those of Early English and Decorated date are almost always rings, and they have seldom any ornament about them beyond occasionally a

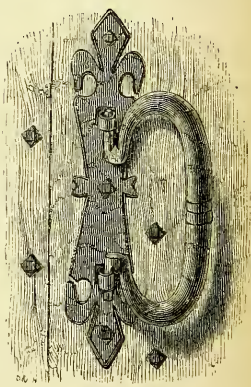
<sup>t</sup> The best examples of the Ionic order are the temples of Minerva Polias and Erectheus in the Acropolis, the (now destroyed) temple on the bank of the Ilissus and the aqueduct of Hadrian, all at Athens; the temples of Apollo Didymus at Miletus, Minerva Polias at Priene,

and Bacchus at Teos; and the temple of Fortuna Virilis at Rome.

<sup>u</sup> The iron bands on ancient chests, &c., partake sometimes of the same character as the scroll-work on doors, but they are usually of simpler design, and not so carefully made.



few spiral lines arising from their being made of a square bar of iron twisted (Ryarsh, Plate 129), and sometimes a small flower or animal's head on each side of the end of the spindle to keep them in their places; a ring-handle on the vestry door of St. Saviour's, Southwark, of the early part of the seventeenth century, has a pair of creatures like lizards on it, with their heads next the end of the spindle, and their tails curled round the ring: when not made in the form of rings, the handles are ornamented in various ways, frequently with minute patterns of tracery. The escutcheons are occasionally made with a projecting boss or umbo in the centre, and sometimes have a few branches of foliage round them, but they are more usually ornamented with minute tracery, or with holes pierced through them in various patterns; sometimes the whole escutcheon is cut into leaves: the end of the spindle is not unfrequently formed into a head; at Leighton Buzzard church is an example in which it is a hand<sup>v</sup>. (Plates 69, 129.) Besides these handles, others in the form of a bow are also used; they are frequently, if not usually, made angular, and are placed upright on the doors; sometimes they are fixed, but are oftener made to turn in a small eye or staple at each end. The pendant handles are in general sufficiently ponderous to serve for knockers, and they were evidently often intended to be used as such, for there is a large-headed nail fixed in the door for them to strike upon: but sometimes the knocker is distinct from the handle, and is made equally, if not more, ornamental; on the gates of the Hotel de Ville, at Bourges, in France, is a large and splendid specimen, of Flamboyant date,

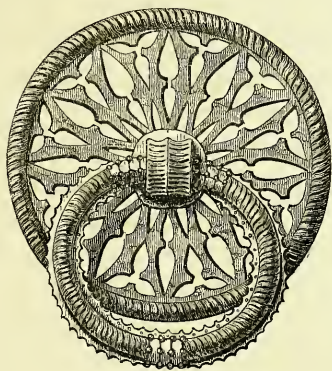


Westcott Barton

<sup>v</sup> The knocker attached to the door of Durham cathedral for the use of those who demanded admittance on claiming the privilege of sanctuary, still remains; it is a grotesque head, holding a ring in its mouth.

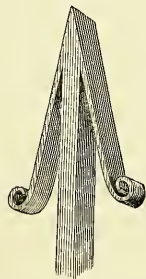


with tracery, pinnacles, and other minute decorations; on the door of a house at Auxerre (Plate 69), is an example of a simpler kind: in the sixteenth and seventeenth centuries, knockers partake very much of the form of a hammer; they are frequently fixed on an ornamental escutcheon, and usually strike upon a large-headed nail. Locks, especially when placed on the outside of doors, are very commonly ornamented with patterns of tracery, and studs formed by the heads of the nails, and sometimes also with small mouldings; when placed on the inside of the doors there are frequently enriched escutcheons over the key-holes, which are often in the form of shields. (Plate 72.)



D.E.H.  
Stogumber, Somersetshire.

Throughout the period in which Gothic architecture flourished, the appearance of the ironwork that was exposed to view seems to have been duly regarded, and in enriched buildings usually to have been made proportionably ornamental: the heads of the stanchions in windows, and in the openings of screens, are often enriched with flowers or other decorations. (Plate 129.) Monuments are not unfrequently surrounded with iron railings, in the details of which the characteristics of the style of architecture which prevailed at the period of their erection, are to be detected; specimens of these may be seen round the tomb of the Black



Crick Church, Northants.

Prince, and some others, at Canterbury cathedral, and in the chancel of Arundel church, Sussex<sup>x</sup>: the ancient doors also, from the nave into the chancel, of this church are of iron, they consist of small flat bars crossing each other, and riveted together. Leland (Itin. i. 76.) states, that Bishop Tunstall, who died in 1560,

<sup>x</sup> The entries in the accounts of the shew that the monuments erected to her executors of Queen Eleanor, A.D. 1292, memory were protected by iron railings.

“made an exceeding strong gate of yren to the castelle,” at Durham. In the church of Burwash, Sussex, in the neighbourhood of which were formerly many iron foundries, there are plates of cast iron in the pavement, used instead of gravestones, on one of which are traces of a flowered cross, and a short inscription in Lombard letters: at Rouen cathedral one of the chapels on the south side of the choir is enclosed with a screen of ironwork, considerably ornamented<sup>y</sup>. There are also some valuable portions preserved in the Museum of Antiquities, at Rouen. But one of the most elaborate specimens of the ironwork of the middle ages, is the tomb of Edward IV., in St. George’s chapel, Windsor; it consists of rich open screen-work, with a variety of buttresses, pinnacles, crockets, tabernacles, tracery, and other ornaments, which are introduced in great profusion<sup>z</sup>; the tracery is formed by plates of iron, in which the openings are pierced, laid one over the other with the piercings of the inner plates, each in succession somewhat smaller, so that the edges produce the effect of mouldings; this is the common method of forming tracery in all cases in which more depth and richness of effect is desired than can be produced by piercing a single plate; the lock from Rouen (Plate 72) is made in this way, with two thicknesses; that from Gisors is of a single plate<sup>a</sup>. See ESCUTCHEON and HINGE.

ISODOMUM, *ITAL.* *Isodomo*: masonry in which the courses are of equal thickness. See MASONRY.

ITALIAN ARCHITECTURE. The style introduced by the architects of Italy at the revival of Classical architecture, and which gradually spread into other parts of Europe. It arose from an attempt to imitate the works of the Romans, or to adapt the parts and features of them to modern buildings; many of these were very considerably debased, and as no great discrimination was used in the selection of those which served for models, it is

<sup>y</sup> The door in this screen is also of iron; the lock and handle upon it are represented in Plates 69 and 72.

<sup>z</sup> A plate of this is given in Lysons’ *Magna Britannia*.

<sup>a</sup> Various other things, which were

sometimes ornamented in a style corresponding with the character of the architecture of the period, were also made of iron, as for example, andirons, but any attempt to enumerate them would far exceed the limits of this work.

not surprising that the first efforts made but slight advances towards restoring the purity of Classical architecture; subsequently considerable improvements were introduced, though most of the defects of the worst examples of the ancients were retained, and the spirit and harmony of character of the good examples was seldom, if ever, attained. Until the chaster remains of antiquity began to be studied with attention in the last century, the Italian architects of the sixteenth and seventeenth centuries were the principal authorities in architecture. Among the features of this style may be enumerated, columns arranged in pairs; the several orders placed one above another; broken pediments, which are not unfrequently circular, and broken entablatures, which produce strongly-marked vertical lines.

JAMB, FR. *Jambage*, *Jambette*, ITAL. *Stipiti*, GER. *Wofste*: the side of a window, door, chimney, &c.

“There ys wrought all the soyles and *jawmes* of twoo greate wyndowes.”

Reperacions done within the Kyng's Tower of London, Temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xvii.

JESSE, OR TREE OF JESSE, FR. *Arbre de Jesse*: a representation of the genealogy of Christ, in which the different persons forming the descent are placed on scrolls of foliage branching out of each other, intended to represent a tree; it was by no means an uncommon subject for sculpture, painting, and embroidery. At Dorchester church, Oxfordshire, it is curiously formed in the stone-work of one of the chancel windows<sup>b</sup>; at Christ Church, Hampshire, it is cut in stone on the reredos of the Altar; at Chartres cathedral it is introduced in a painted window at the west end of the nave; it may also be seen at Rouen cathedral, and many other churches both in France and England. At Llanrhaidr yn Kinmerch, Denbighshire, is an example in stained glass, with the date 1533, and another of about the same age has recently been put up in the church of St. George, Hanover-square, London. It was likewise wrought into a branched candlestick, thence called a Jesse, not an unusual piece of

<sup>b</sup> As represented in Skelton's Oxfordshire.

furniture in ancient churches; in the year 1097, Hugo de Flori, abbot of St. Augustine's, Canterbury, bought for the choir of his church a candlestick of this kind. "Candelabrum magnum in choro æreum quod *Jesse* vocatur in partibus emit transmarinis<sup>c</sup>." About the year 1330 Adam de Sodbury, abbot of Glastonbury, gave to the church of his convent a dorsal embroidered with this subject, and another of a similar kind for the abbot's hall<sup>d</sup>.

**JETTIE, JUTTY, ITAL. *Sporto*:** a part of a building that projects beyond the rest, and overhangs the wall below, as the upper stories of timber houses, bay windows, penthouses, small turrets at the corners, &c.

"Getee of a solere, *Techa, meniana, menianum, procer, (hectheca, al. MS.)*" Prompt. Parv. Horman says, "buyldynge chargydde with iotyes (*meniana ædificia*) is parellous whan it is very olde." In Holliband's *Treasurie*, 1580, is given "*projects de maisons*, when houses have a little forecast or wall before the gate, the iutting or coping of a wall," which by Cotgrave is rendered "the iutting, out bearing, or out leaning of a wall, garret or upper roome;" and he gives also, "*suspendue*, a iettie, an out iutting roome: *soupendue, soupente*, a penthouse, iuttie or part of a building that iuttieth beyond or leaneth ouer the rest." Florio, in his *Italian Dict.*, 1598, gives "*Barbacane*, an out nooke, or corner standing out of a house, a iettie. *Sporto*, a porch, a bay-window or out-butting, or iettie of a house, that ietties out farther than anie other part of the house." Banquo, commending the castle of Macbeth, says in allusion to the nests of the martlets,

"no *jutty*, frieze,

Buttress, nor coigne of vantage, but this bird  
Hath made his pendent bed, and procreant cradle."

Macbeth, Act I. Sc. vi.

Steevens cites an agreement between Henslowe and others for the construction of a theatre with "a iuttee forwards in eyther of the two upper stories."

"Chescun Schoppe oue vne estage oue *getteiz* estendauntz in long'e de la North devers le South de la mayson."

Contract for building shops in Southwark, 47th Edw. III., 1373, *Archæol.*, vol. xxiii. p. 306.

**JOGGLE.** A term peculiar to masons, who use it in various senses relating to the fitting of stones together; almost every sort of jointing, in which one piece of stone is let or fitted into another, is called a joggle; what a carpenter would call a rebate is also a joggle in stone.

<sup>c</sup> Thorn. Dec. Script., col. 1796.

<sup>d</sup> Represented in Carter's *Ancient Sculpture and Painting*.



**JOINT.** The interstices between the stones or bricks in masonry and brick-work are called joints.

**JOISTS**, FR. *Solives*, ITAL. *Travicelli*, GER. *Balken*: the horizontal timbers in a floor, on which the flooring is laid: also the small timbers which sustain a ceiling. In floors constructed without girders there is usually but one thickness of joists, to the under-side of which the ceiling is attached, but when girders are used they are often double (the upper row carrying the flooring, and the lower the ceiling), with a series of larger timbers between them, called *binding joists*; when this kind of construction is used the upper joists are called *bridging joists*.

“*Gistæ interioris Cameræ Dominæ Reginæ combustæ fuerunt quando Dominus Rex ultimo fuit apud Clarendon.*”

Survey of the Manor and Forest of Clarendon, 1272. Archæol., vol. xxv. p. 152.

“And every *juyste* viii ynches yn thiknesse.”

Indenture at Salisbury, 23 Hen. VI. (1445.)

“A flower levell w<sup>t</sup> the platts *joysted* and bordered.”

Reperacions done within the Kyng's Tower of London, Temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xix.

“Gyste, balke; *Trabes, trabecula.*” Prompt. Parv. “Gyst that gothe over the florth; *solive, giste.*” Palsgrave.

**JOPY, JOPE.** An ancient term in carpentry, now obsolete, the meaning of which is doubtful, but it appears to have been applied to struts and braces in roofs, &c.

“The seyd John Heywode . . . shal makyn or doo makyn a roof of the hert of oak only, competent to the wallys . . . the whiche roof shal be wroughte of vj pryncepal couplys archeboundene, . . . havyng atwix iche two princepals a purloyne, a *iope*, and iiij sparrys; . . . and al the seyd principal couplys, purloynes, and *iopez* shuln be couenably enbowyd.”

Cont. for roofing the chapel of “Seynt John atte hill in Bury,” 1438.

“The *jopies* to be well join and curiously embowed.”

“Item, paid to Lyng for color yng my closet and the *jopys* in the hall 6s. 8d.”

Accts. of Little Saxham Hall, Gage's Suffolk, p. 140 and 150. 20th Hen. VII.

**JUBE**, FR. *Jubé*, GER. *Sector*: the roodloft, or gallery, over the entrance into the choir, is sometimes called the Jube, from the words “Jube, Domne, benedicere,” which were pronounced from it immediately before certain lessons in the Roman Catholic service, which were sometimes chanted from this gallery, when the dean, abbot, or other superior of the choir, gave his benediction; a custom still continued in some of the foreign



churches, as at Bayeux cathedral. This name was also applied to the ambo<sup>e</sup>, for the same reason. See ROODLOFT and AMBO.

JYMEWE. A hinge. See GYMMELE.

“Mending of the leyves of the wyndowes sett on wt doble *jymewes*.”

Reperacions done within the Kyng's Tower of London, Temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xxxiii.

KAGE, or CAGE. This term is sometimes applied to chantry chapels enclosed with lattices or screen-work, as St. Mary's and St. Nicholas' *Kage* in Whalley church, Lancashire, the screens of which were carved by Etough, carver to Whalley abbey, in 1510. In the same church it appears that the pew belonging to the Towneley family, in right of the manor of Hapton, was anciently called St. Anton's Kage<sup>f</sup>.

KEEP, *Kepe*, FR. *Donjon*, ITAL. *Maschio*: the chief tower or dungeon of a castle. See DUNGEON.

“In the ynnner court be also a 4 Toures, wherof the *kepe* is one.”

Leland's Itin., vol. i. p. 65.

KERNEL. See CRENELLE.

KEY-STONE, KEY, FR. *Clef*, ITAL. *Serraglio*, GER. *Gewölbfstein*, *Schlufßstein*: the central stone, or voussoir, at the top of an arch; the last which is placed in its position to complete the construction of an arch. The bosses in vaulted ceilings are also sometimes called Keys. See BOSS.

KILLESSE, CULLIS, COULISSE, a gutter, groove, or channel. This term is in some districts corruptly applied to a hipped roof by country carpenters, who speak of a *killesed*, or *cullidged* roof. A dormer window is also sometimes called a *killesse* or *cullidge* window.

“And also one Barn of four bayes of building well tiled, and *killesed* on two sides and one end thereof.”

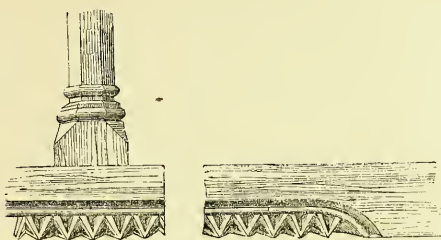
Survey of Richmond Palace, 1649. *Vetusta Monumenta*, vol. ii.

\* In Moleon, Voyages Liturgiques, it is applied to the roodloft in S. Maurice de Vienne, p. 7; and of S. Jean de Lyon “Le Jubé est de Marbre, et est assez beau. On y chante les leçons des Matines, &c.” p. 43. And to the two ambos at Cluny, “Il y a un peu aude-sous du milieu du Chœur un Jubé quarré, d'un côté pour l'Epître, et un

autre de l'autre côté pour l'Evangile; ayant chacun un pupitre de pierre tourné vers l'autre côté.” p. 148. And at S. Etienne at Sens, “Au bas (du Chœur) sont deux Jubez, comme a Milan et à S. Gervais de Paris.” p. 162.

<sup>f</sup> Whittaker's History of Whalley, bk. iv. c. 1. p. 228.

KING-POST, FR. *Pointal*, *Poinçon*, ITAL. *Monaco*, GER. *Giebeläule*: the middle post of a roof standing on the tie-beam and reaching up to the ridge; it is often formed into an octagonal column with capital and base, and small struts or braces, which are usually slightly curved, spreading from it above the capital to some of the other timbers<sup>g</sup>.



Old Shoreham.

KIRK, *Kirke*. A church; a term still in use in Scotland.

“When he hath taken his ground of the sayd *Kirke*.”

Contract for Fotheringhay Church, p. 29.

KNEE. A term used in some parts of the west of England for the return of the dripstone at the spring of the arch.

KNOT, KNOB, KNOPPE, KNOTTE, FR. *Lanterne*, *Escusson*: a boss, a round bunch of leaves or flowers, or other similar ornament. The term is likewise used in reference to the foliage on the capitals of pillars.

“queyntly y-corven  
With curious *knottes*.”

Piers Ploughman's Crede, l. 319.

“the rofe and closure enuyrowne,  
Was of fyne golde plated vp and downe,  
With *knottes* graue wonder curyous.”

Lydgate's Boke of Troye.

LABEL, GER. *Sturzgesimsé*. See DRIPSTONE.

LACUNAR, LAQUEAR, FR. *Plafond*, ITAL. *Soffitta*, GER. *Felberdecke*: a ceiling, and also sometimes used for panels or coffers in ceilings, or in the soffits of cornices, &c.

“Lace of an howse-rofe, *laquearia*.” Prompt. Parv. The *Ortus Vocabulorum* renders “laquear, laqueare, laquearium, conjunctio trabium in summitate domus, Anglice, a seelynge of a howse.” “*Laquear*, las ou laçeur de trefz de maison.” *Catholicon abbreviatum*. “*Lacunaire*, an arched seeling or floore of boords.” *Cotgrave*.

LADY-CHAPEL. A chapel dedicated to the Blessed Virgin, called Our Lady, which, from the thirteenth century to the

<sup>g</sup> A king-post in the chancel of Old English base, and the tie-beam has the Shoreham church, Sussex, has an Early tooth ornament cut on the angles.

time of the Reformation, was attached to large churches; it was generally placed eastward of the high Altar, often forming a projection from the main building, but was sometimes in other situations; at Ely cathedral it is a distinct building attached to the north eastern corner of the north transept; at Rochester it is on the west side of the south transept; at Oxford on the north side of the choir<sup>h</sup>; at Bristol on the north side of the north aisle of the choir; at Durham at the west end of the nave. At Canterbury cathedral, previous to the rebuilding by archbishop Lanfranc, in the latter part of the eleventh century, there was a chapel dedicated to the Blessed Virgin at the west end of the nave; after the rebuilding it was placed in the north aisle of the nave<sup>i</sup>.

LANTERN, FR. *Lanterne*, ITAL. *Lanterna*: in Italian or modern architecture a small structure on the top of a dome, or in other similar situations, for the purpose of admitting light, promoting ventilation, or for ornament, of which those on the top of St. Paul's cathedral, and the Radcliffe Library at Oxford, may be referred to as examples. In Gothic architecture the term is sometimes applied to louvres on the roofs of halls, &c., but it usually signifies a tower, which has the whole height, or a considerable portion of the interior, open to view from the ground, and is lighted by an upper tier of windows: lantern-towers of this kind are common over the centre of cross churches, as at York minster, Ely cathedral, Coutances cathedral in Normandy, the church of St. Ouen at Rouen, &c. The same name is also given to the light open erections often placed on the tops of towers, as at Boston, Lincolnshire, and Lowick, Northamptonshire; these sometimes have spires rising from them, but in such cases they are less perforated with windows, as at St. Michael's church, Coventry.

"He caused three of the bells to be taken down and hung up in the new work called the *Lanthorn*."

Antient Rites of Durham, p. 42.

<sup>h</sup> The Lady-chapel is generally an addition to churches which are of earlier date than the thirteenth century. Henry VIIth's chapel is the Lady-chapel of Westminster abbey.

<sup>i</sup> Gervase, Decem. Script., coll. 1292, 1293.

"Over the thirde story there is a *lanthorne* placed covered with lead, and in every of the four corners of the whole house a belcone placed for prospect."

Survey of Nonsuch House and Park, 1650. Archæol., vol. v. p. 435.

LANCET WINDOW. See WINDOW.

LARDOSE, FR. *L'arrière dos*, ITAL. *Spalliera*, *Postergale*: a screen at the back of a seat, behind an altar, &c. See REREDOS.

"The said High Altar and St. Cuthbert's Feretory, is all of French Pierre curiously wrought both inside and outside, with fair images of alabaster and gilt, being called in the antient history the *Lardose*."

Antient Rites of Durham, p. 12.

LARMIER, *Lorpymer*, ITAL. *Gocciolatoio*: the corona; a term adopted from the French.

"*Larmier*, the eave of a house; the brow or coping of a wall, serving to cast off the rain." Cotgrave.

LATTEN, *Laten*, *Lattin*, *Laton*, FR. *Laiton*, ITAL. *Ottone*, GER. *Wesfing*: a mixed metal resembling brass, but apparently not considered the same by our forefathers, for Lydgate, in his Boke of Troye, uses the expression "of brasse, of coper, and laton." In the will of Henry VII. this kind of metal is spoken of as copper, by which name it is directed to be used about his tomb, but in other ancient documents it is almost invariably called latten, as in the contract for the tomb of Richard, earl of Warwick<sup>k</sup>; the monumental brasses so common in our churches are mentioned as being of latten. See METAL-WORK.

"Laten, or laton, metall, *auricalcum*, *electrum*." Prompt. Parv.

"The finest and most curious candlestick metal, or *latten* metal, glistening like gold."

Antient Rites of Durham, p. 20.

LAVATORY, LAVER, FR. *Lavatoire*, ITAL. *Lavatoio*, GER. *Waschfafs*, *Waschbecken*: a cistern or trough to wash in. There was usually a lavatory in the cloisters of monastic establishments, at which the inmates washed their hands and faces;

<sup>k</sup> This contract is given in Dugdale's Warwickshire, and in Blore's Monumental Remains. Fuller mentions that in the year 1192 so great was the scarcity of silver caused by the enormous sum required for the ransom of Richard I., "that to raise it 'they were forced to sell their Church plate to their very chalices:' these were then made of *latten*, which be-

like was a metal without exception; and such were used in England for some hundred years after." For some further particulars and amusing reasons for selecting this metal, see Fuller's Holy Warre, book iii. chap. 13. and for further information see Archæologia, vol. xxi. pp. 261, 262.

some of these still remain, as at Gloucester and Worcester. (Plate 70.) This name is also given to the piscina.

“Then cam I to that cloystre,  
And gaped abouten,  
Whough it was pilered and peynt,  
. . . . .  
. . . . .

With cundites of clene tyrn  
Closed al aboute,  
With *lavoures* of latun  
Loveliche y-greithed.”

Piers Ploughman's Crede, 379.

“Within the cloyster-garth was a fine *Laver*, or conduit<sup>1</sup>, for the monks to wash their hands and faces, being round, covered with lead, and all of marble, saving the outermost wall, within which they might walk round about the *laver*. It had many spouts of brass, with 24 brass cocks round about it, and seven windows of stone-work round it.”

Antient Rites of Durham, p. 130.

“An awter and a *lauatory* acordaunt in the este end.”

Cont. for Catterick Church, p. 10.

“*Lavatories* on either side of the wall, which shall serve for four Auters.”

Cont. for Fotheringhay Church, p. 23.

**LEAVES, *Ælþys*.** A term formerly applied to window shutters, the folding doors of closets, &c., especially to those of the almeries and the repositories of reliques, formerly so numerous in churches; some pieces of sacred sculpture and paintings also were protected by light folding-doors or leaves, particularly those over altars, and the insides of the leaves themselves were often painted, so that when turned back they formed part of the general subject. The term is occasionally applied to the folding-doors of buildings. See **FENESTRAL**.

“Mendying of the *leyves* of the wyndowes sett on wt doble jymewes, vj *leyves* of them new made.” Reparacions done within the Kyng's Towr of London, Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i.

“There was also standing on the altar, against the wall, a most curious fine table, with two *leaves* to open and shut.”

Antient Rites of Durham, p. 55.

**LECTERN, LETTERN, *Ælctorne, Ælcterone*, FR. *Lutrin*, ITAL. *Leggis*, GER. *Lesepult*: the desk<sup>m</sup> or stand on which the larger books used**

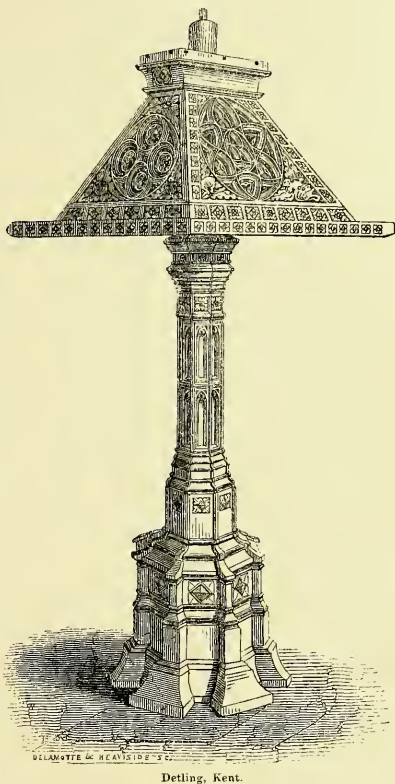
<sup>1</sup> See the account roll for the making of this lavatory in the Appendix to the Hist. Dunelm. Script. tres, p. ccccxliii.

<sup>m</sup> The use of the ancient lettern has been almost entirely superseded in England by the modern reading-desk, or rather reading-pew, which appears to have been frequently erected at the same time with the pulpit, ordered by the canons of

1603 to be placed in every church not already provided with one. The reading-pew is only once recognised in our prayer-book, which is in the rubric prefixed to the Communion, and the term was first introduced there at the last revision in 1661: it is not found in any edition printed before that time.



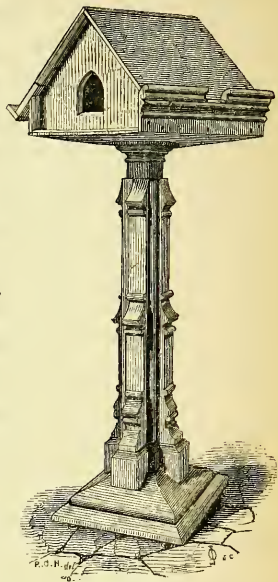
in the services of the Roman Catholic Church are placed; since the Reformation they have been seldom used in this country, but are occasionally employed to hold the Bible. The principal lectern stood in the middle of the choir, but there were sometimes others in different places. They were occasionally made of stone or marble, and fixed, but were usually of wood or brass, and moveable; they were also often covered with costly hangings embroidered in the same manner as the hangings of the Altar. It is uncertain at what period the lectern came into use, but a desk of very similar kind is represented in two of the illuminations of the *Benedictional of St. Æthelwold*<sup>n</sup>, a manuscript of the latter part of the tenth century, in the possession of His Grace the Duke of Devonshire. A portion of a marble reading-desk, or lectern, dug up at Evesham in 1813, has been engraved in the *Archæologia*, vol. xvii. pl. 23, 24, and is probably the same which was erected by Thomas de Marleberg, in the abbey church, in 1218; another of equal, if not greater antiquity, exists at Crowle church, Worcestershire, and a third beautifully sculptured specimen is preserved in the abbatial house at Wenlock, Salop. Of wood, examples remain at Bury and Ramsey, Huntingdonshire; Detling, Swanscombe, and Lenham, Kent; Newport, Essex; Hawstead, Suffolk; Wednesbury, Staffordshire;



the Duke of Devonshire. A portion of a marble reading-desk, or lectern, dug up at Evesham in 1813, has been engraved in the *Archæologia*, vol. xvii. pl. 23, 24, and is probably the same which was erected by Thomas de Marleberg, in the abbey church, in 1218; another of equal, if not greater antiquity, exists at Crowle church, Worcestershire, and a third beautifully sculptured specimen is preserved in the abbatial house at Wenlock, Salop. Of wood, examples remain at Bury and Ramsey, Huntingdonshire; Detling, Swanscombe, and Lenham, Kent; Newport, Essex; Hawstead, Suffolk; Wednesbury, Staffordshire;

<sup>n</sup> See *Archæol.*, vol. xxiv. pl. 10, 14.

Aldoury, Buckinghamshire; Lingfield, Surrey; Astbury, Cheshire; Wells and Norwich cathedrals; St. Thomas's, Exeter<sup>o</sup>; and several other churches: the oldest of these is at Bury; it is of the early part of the fourteenth century, and is made to receive a book on one side only (Plate 71): that at Detling is of Decorated date; it is made with a desk for a book on four sides, and is more ornamented than any of the others; they are usually made with desks on two sides only. The specimens of brass lecterns are not so numerous as those of wood, but they may be seen in several of the college chapels in Oxford and Cambridge; at Southwell minster; Trinity church, Coventry; Yeovil, Somersetshire; Eton college chapel; Campden, Gloucestershire; Croft, and Long Sutton, Lincolnshire; and Leverington, Cambridgeshire<sup>p</sup>. A common form for brass lecterns, and one which is sometimes given to those of wood, is that of an eagle or pelican with the wings expanded to receive the book, but they are also often made with two flat sloping sides, or desks, for books.



Lingfield, Surrey.

"In ecclesia de Brompton, coram majore altari, ubi *lecternum* stat."

Test. Robi. de Playce (1345) Test. Ebor. 9.

"Un couverture pour la *letteron*." Test. Joban. de Gaunt Ducis Lancast. Ibid. 227.

"Sum rede the epystle and gossell at hygh masse,

Sum syng at the *lectorne*." Kyng Joban. 27.

"At the north end of the high altar there was a goodly fine *letteron* of brass, where they sung the Epistle and Gospel, with a great Pelican on the height of it, finely gilt, billing her blood out of her breast to feed her young ones, and her wings spread abroad, whereon lay the book . . . also there was lower down in the quire another *lectern* of brass . . . with an eagle on the height of it, and her wings spread abroad, whereon the monks laid their books when they sung their legends at mattins, or other times of service." Ant. Rites of Durham, p. 17, 18.

<sup>o</sup> This was formerly in the cathedral.

<sup>p</sup> That at King's college chapel, Cambridge, has a small figure of King Henry VI. on it: that at Eton college chapel the emblems of the four evangelists.

“Also there was a *letterne* of wood, like unto a pulpit, standing and adjoining to the wood organs, over the quire door.” Antient Rites of Durham, p. 27.

**LEDGER, *Ligger*.** A large flat stone such as is frequently laid over a tomb, &c. Some of the horizontal timbers used in forming scaffolding are also called *ledgers*.

“For middle scaffolds two pieces going through, 16*d.*, eight smaller *liggers*, 4*d.*”  
Accts. of Louth Steeple, Archæol., vol. x. p. 83.

**LEDGMENT, *Ligement*, *Legement*.** A stringcourse or horizontal suite of mouldings, such as the base-mouldings, &c., of a building.

“When he hath set his ground table-stones, and his *ligements*, and the wall thereto wythyn and without.” Cont. for Fotheringhay Church, 29.

**LEVECEL.** A penthouse or projecting roof over a door, window, &c.; also an open shed. This term is used by Chaucer in the Reve’s and Parson’s tales. See **PENTEE**.

“*Levecel*, be-forne a wyndowe or other place. *Umbraculum*.” Prompt. Parv.

“He looketh up and down til he hath found  
 The clerke’s hors, ther as he stood ybound  
 Behind the mille under a *levesell*.”

Reve’s Tale.

**LIBRARY, FR. *Bibliothèque*, ITAL. *Libreria*, GER. *Bibliothek*:** a room, or suite of rooms, appropriated to the keeping of books. No ancient example of the mode of fitting up libraries exists, but they appear to have been provided with desks, and probably also sometimes with shelves, on which the books were placed as in modern libraries, although books were formerly often kept in chests, as was the case with those belonging to the University of Oxford previous to the erection of Duke Humphrey’s library: the religious establishments were always provided with libraries, usually of small dimensions compared with those of modern times, but occasionally of considerable size: sometimes, for the sake of security, the books were chained to the cases or desks; Laurent Surreau, canon of Rouen, 1479, bequeathed eighteen volumes to the library of his cathedral, which he directed should be secured with chains, and instances of the same precaution are still occasionally to be met with, as in Merton college, Oxford. In the reigns of Elizabeth and James I., the library was sometimes at the top of the house, in the attic story, as was

the case at Surrenden, in Kent, which contained a large and valuable collection of books. In the early ages it was a frequent custom to attach a library and a school to a church<sup>a</sup>.

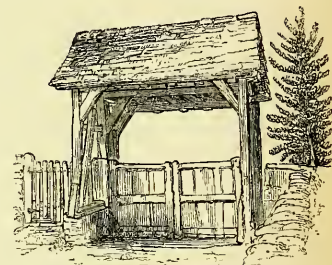
“Structura ij fenestrarum in *Libraria* (Dunelm. 1416—1446) tam in opere lapideo, ferrario, et vitriario, ac in reparacione, tecti, descorum, et ij ostiorum nec non reparacione librorum, se extendit ad iiij.<sup>xx</sup> x.<sup>l</sup> xvj.<sup>a</sup> et ultra.”

Hist. Dunelm. Scrip. tres, cclxxij.

“Richardus Whittington an. 1429 instituit *bibliothecam* (Frat. Francisc. Londini) in longitudine 129 ped: in latitudine 31 ped: tota circumdata ligno intestini operis, et post tres annos repleta libris sumptibus 556<sup>l</sup>. unde Thomas Winchelsey frater Doctor Theol. dedit 156<sup>l</sup>. Proque manuscriptis libris D. Nicolai de Lyre dedit 100<sup>m</sup>.”

Lelandi Coll., vol. i. p. 109.

LICH-GATE, or CORPSE-GATE, GER. *Leichengang*, from the Anglo-Saxon lich, a corpse, and *geat*, a gate. A shed over the entrance of a churchyard, beneath which the bearers sometimes paused when bringing a corpse for interment<sup>f</sup>. The term is also used in some parts of the country for the path by which a corpse is usually conveyed to the church.



Garsington, Oxfordshire.

LIGHTS. The openings between the mullions of a window, screen, &c., sometimes corruptly called days or bays.

“And the forsaide Richarde sall make a wyndowe in the gauill of fife *lightes*.”

Cont. for Catterick Church, p. 8.

“And in the west end of aither of the said Isles he shal mak a wyndow of four *lights*.”

Cont. for Fotheringhay Church, p. 22.

LINTEL, *Linton*, FR. *Linteau*, ITAL. *Travi liminari*, GER. *Grenzbalken*: a piece of timber or stone placed horizontally over a doorway, window, or other opening through a wall, to support the superincumbent weight.

<sup>a</sup> See Bingham, b. viii. c. 7. s. 12.

<sup>f</sup> There are examples at Birstall, Yorkshire; Bromsgrove, Worcestershire; Garsington, Oxfordshire; Beckingham, Lincolnshire; Lenham, and Beckenham, Kent; Bray, Berks. They are in general use in Wales, Herefordshire, and Mon-

mouthshire, and are there usually built of stone, but most of them are modern and plain. In Herefordshire, and probably in some other countries, they are called Scal-lage, or Scallenge Gates. See the Glossary of Herefordshire words (by G. C. Lewis, Esq.), published by Murray, 1839.



"It'm for ij *lyntons* made for the ij wyndowes in the same chambre the leying of them over hed."

Reperacions done within the Kyng's Tower of London, temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i.

LIST, FR. *Listel*, ITAL. *Lista*, GER. *Listello*, GER. *Liste*, *Seiße*: a fillet. See FILLET.

LOCK, FR. *Serrure*. Several kinds of locks were formerly used; that most common on large doors was a *stock-lock*, the works of which were let into a block of wood which was fixed on the inside of the door; locks of this kind are now often to be seen on church doors. Another kind was entirely of metal, with one side made ornamental, which, when fixed, was exposed to view, the works being let into the door; this sort of lock does not appear to be older than the fifteenth century; various specimens remain, but principally on internal doors (Plate 72); a lock of very similar description to this last mentioned is also frequently found on chests, but with a hasp which shuts into it to receive the bolt. Ingenious contrivances were sometimes resorted to in order to add to the security of locks; a door on the tower staircase at Snodland church, Kent, has a lock the principal keyhole of which is covered by a plate of iron shutting over it as a hasp, which is secured by a second key. In the sixteenth century they were frequently very elaborate and complicated pieces of mechanism, and when fixed on ornamental works were often very conspicuous. In addition to these kinds, *pad-locks* or *hang-locks* were also frequently used. See IRONWORK.

"In ij *stoklokkes* pro ij *hostiis* prædictæ turris empt. *xxd.* Et in ij *hangelokes* pro prædicta turre *xvjd.* Et pro *haspes* et *staples* empt. pro prædicta turre *vjd.*"

Accompts of the Manor of the Savoy, temp. Rich. II., Archæol., vol. xxiv. p. 299.

LOCKBAND. A course of bond-stones, or a bonding-course in masonry.

"The hewing of the stone ashlar, and Endstons, with artyficiall bevelinge, and *lockbands*, one within another, will amounte before they be at the place readye to be layed, 12<sup>d</sup>. the foot."

Charges of Douer Haven, temp. Eliz., Archæol., vol. xi. p. 233.

LOFT, FR. *Toit de Planches*, ITAL. *Piano*, GER. *Göller*: a room in the roof of a building; a gallery or small chamber, raised within a larger apartment, or in a church, as a music-loft, a singing-loft, a rood-loft, &c.



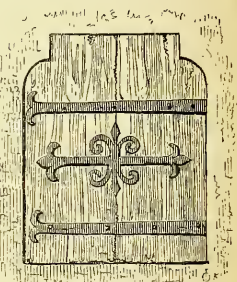
"Before Jesus Altar, where there was on the North side betwixt two pillars, a *loft* for the Masters and Quiristers to sing Jesus Mass every Friday containyng a pair of organs to play on and a fair desk to lay the books on in time of Divine Service."

Antient Rites of Durham, p. 58.

"A parclose of timber about an *organ-loft* ordained to stand over the west dore of the said chapell."

Cont. for Beauchamp Chapel, Warwick.

**LOCKER, *Lockyer*.** A small closet or cupboard frequently found in churches, especially on the north side of the sites of Altars; they are now usually open, but were formerly closed with doors, and were used to contain the sacred vessels, relics, and other valuables belonging to the church. The locker is usually considered to be smaller than the ambry, but the terms are frequently used synonymously. See **ALMERY**.



Drayton, Berks.

"All the forsaid nine altars had their several shrines and covers of wainscot over head, in a very decent and comely form; having likewise betwixt every altar a very fair and large partition of wainscot . . . containing the several *lockers* and ambries for the safe keeping of the vestments and ornaments belonging to every altar; with three or four little ambries in the wall, pertaining to some of the said altars, for the same use and purpose."

Antient Rites of Durham, p. 4.

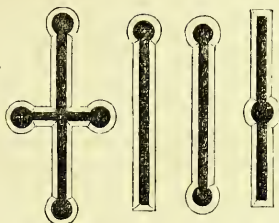
"*Lokere, cistella, cistula, capcella.*" Prompt. Parv. "Locker of a cupbourde, *tirouer.*" Palsgr.

**LOMBARD STYLE.** A name given by some English writers to the Romanesque or debased Roman style, as particularly used in the northern part of Italy<sup>s</sup>.

**LOOP-HOLE, LOOP, LOUP, FR. *larmiers rayères*, ITAL. *Feritore*, GER. *Schießcharten*:** narrow openings, or crenelles, used in the fortifications of the middle ages, through which arrows and other missiles might be discharged upon assailants; they were most especially placed in situations to command the approaches and entrances, and sometimes were introduced in the merlons of the battlements: they have usually a circular enlargement

<sup>s</sup> See Mr. Hope's Essay, pp. 250—292. Architecture, vol. i. pp. 47—92. See also Mr. Petit's Remarks on Church

in the middle, or at the lower, or both ends, and are occasionally in the form of a cross; of this last-mentioned shape they are sometimes found introduced in the battlements of ecclesiastical buildings as ornaments, as on the angular turrets of the tower of Kettering church, Northamptonshire, and the canopy over the tomb of the Black Prince. See CRENELLE.



“Cut on the top with *loop and crest* like the battlements of a tower.”

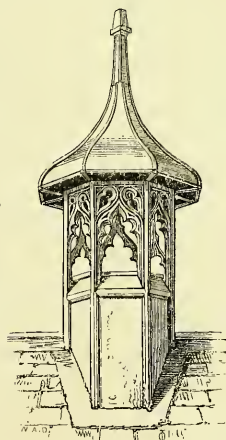
Plot's Staffordshire, fol. 1686. p. 381.

“And well and warly was made over the gate *louns*, and enforced with battaylmentes.”

Hall's Chronicle, p. 605.

LORYMER. See LIARMIER.

LOUVRE, *Loober*, *Lober*, FR. *Fumerelle*, ITAL. *Fumaiuolo*, GER. Rauchloch; a turret, or small lantern, placed on the roofs of ancient halls, kitchens, &c., to allow of the escape of smoke, or to promote ventilation; originally they were entirely open at the sides, or closed only with narrow boards, placed horizontally and aslope, and at a little distance apart, so as to exclude rain and snow without impeding the passage of the smoke. When, as was formerly by no means uncommon, fires were made on open hearths, without flues for the conveyance of the smoke, louvres were indispensable, and when not required for use they were very frequently erected for ornament, but in the latter case were usually glazed, and many which once were open have been glazed in later times: examples may be seen on many of the college halls at Oxford and Cambridge<sup>t</sup>. There is a large one on the hall of Lambeth palace, built in the time of Charles II.<sup>u</sup> See LANTERN.



Lincoln College, Oxford, 1436.

<sup>t</sup> The open windows in church towers are occasionally called *louvre-windows*.

on the hall of Westminster School is still used. The palace of the Louvre in Paris

<sup>u</sup> That on Westminster Hall is a good specimen of modern imitation: the one

is said to have been named from a lantern of this kind.

"An olde Kechyn w<sup>t</sup> three *lovers* covered w<sup>t</sup> lede."

Survey of Bridlington Priory, temp. Henry VIII., Archæol., vol. xix. p. 273.

"Antiently before the Reformation, ordinary men's houses, as copyholders and the like, had no chimneys, but fleus like *leuver* holes; some of them were in being when I was a boy."

Customs and Manners of the English, Anno 1678. Antiquarian Repertory, vol. i. p. 69.

LOZENGE, LOZENGE-MOULDING, FR. *Losange*, ITAL. *Ammandorlato*: a modern name sometimes given to Norman ornaments and mouldings which partake of the shape of lozenges; but from the varieties of these the term by no means conveys any exact idea of form.

LUCARNE, *Lucarne*, a dormer or garret window.

A.D. 1544, 3 Nov. "payd to ij plumbers ether of them for ij dayes & dim. in mendyng of the gret *Lucayne*, in the gallere and lying of fyletts, &c."

Account Rolls of Durham castle.

MACHICOLATIONS, FR. *Machicoulis*: openings formed for the purpose of defence at the tops of castles and fortifications, by setting the parapet out on corbels, so as to project beyond the face of the wall, the intervals between the corbels being left open to allow of missiles being thrown down on the heads of assailants: they are more especially found over gateways and entrances, but are also common in other situations. Parapets are sometimes set out on projecting corbels, so as to have a similar appearance when there are no machicolations behind them. Examples are to be found in very many of our old castles, as at Warwick; Lumley and Raby, Durham; Carisbrook, Hampshire; Bodiam, Sussex, &c. Machicolations do not appear to have been used before the introduction of the Early English style<sup>x</sup>.



"And as I read the walles were in heyght  
Two hundred cubytes all of marbell grey,  
*Magecolled* without for sautes and assaye."

Lydgate's Boke of Troye.

MANSE, the parsonage house: the use of this word is chiefly confined to the northern parts of the kingdom. Thomas Beck,

<sup>x</sup> For further information see DALLA- History of Architecture, p. 286; also COKE way's Observations, p. 93, and Hope's upon Littleton, I. 5 a.

bishop of Lincoln, by his will, dated 1346, bequeathed £50. to the rector of Ingoldmells in Lincolnshire, half of which was to be spent “in refectionem *mansi rectoriæ*, chori et navis ecclesiæ, et campanilis ejusdem.”

MANTLE-TREE, MANTLE-PIECE, FR. *Manteau de Cheminée*: a beam across the opening of a fireplace, serving as a lintel or breastsummer to support the masonry above, which is called the chimney breast.

“In the kynges dynyng chambre, a *mantell* of waynscot wrought w<sup>t</sup> antyk set over the chymney there.”

Reperacions done within the Kyngs Tower of London, temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i.

MASONRY, FR. *Ouvrage en Pierre*, ITAL. *Opera in pietra*, GER. *Mauerverf*: stone-work, as distinguished from brick or other materials. The earliest masonry known to us is probably that of the Egyptians, which is chiefly remarkable for the enormous size of the stones employed, said to be frequently thirty feet in length: the weight of these masses rendered the use of mortar unnecessary; once placed, they were never likely to be removed.

Of Cyclopean masonry the most celebrated remains are the walls at Tiryns and Mycenæ; their date is unknown, but as they are alluded to by Homer, they must necessarily be of high antiquity: these walls are formed of large and irregularly-shaped masses of stone, with the interstices filled with smaller pieces. Tyrrhenian or Etruscan masonry is also of large and irregularly-shaped masses of stone, but fitted together with considerable exactness, so as not to admit of smaller stones in the joints or interstices: of this kind of masonry many specimens exist among the more ancient remains of Greece and Italy. The next improvement appears to consist in working the stones sufficiently to render the horizontal joints (or beds) in great measure flat and true, although the courses are irregular, the vertical joints being reduced to straight surfaces only, and not made perpendicular: examples of this kind of masonry are to be found at Fiesole, Populonia, and many other places. All of these kinds of masonry are put together without mortar; the stones also are of very large dimensions; the usual size of those



of the walls of Tiryns is about seven feet by three, but some are larger; as they are also in some of the other specimens.

For ordinary purposes, the Greeks and Romans used several kinds of walling, as the "*opus incertum*," now called "random" or "rubble" walling, made with stones of irregular shapes and sizes; the "*opus reticulatum*," so called from its net-like appearance, formed with square stones laid diagonally, a style which Vitruvius mentions as being common in his day; "*isodomum*" and "*pseudisodomum*," which Vitruvius ascribes to the Greeks, these were formed in regular courses, which in the first were all of equal height, but in the latter were of unequal; "*emplectum*," which resembled the two last in external appearance, but the middle of the wall was of rubble, the facing only being in regular courses: in all these sorts of masonry the stones were small, and were laid in mortar<sup>v</sup>. (Plate 73.) In the erection of buildings in which large blocks of stone were used, the Romans used no cement<sup>z</sup>. In the later period of the empire, it appears that the masonry called "*emplectum*" was very commonly used, and this (either with or without courses of tiles built in at intervals) is the kind which is usually found in this country<sup>a</sup> and in France<sup>b</sup>: the courses are usually about four inches deep, the stones in most instances of rather cubical proportions, and the joints commonly wide and coarse<sup>c</sup>. This description of masonry,

<sup>v</sup> The ancients also frequently built walls of brick, both burnt and unburnt.

<sup>z</sup> In important works the Romans sometimes used very large stones, and occasionally, especially in their eastern territories, such as were truly colossal. At Baalbec, "on the west side of the basement of the great temple even the second course is formed of stones which are from twenty-nine to thirty-seven feet long, and about nine feet thick; under this, at the north-west angle, and about twenty feet from the ground, there are three stones which alone occupy one hundred and eighty-two feet nine inches in length, by about twelve feet thick; two are sixty feet, and the third sixty-two feet nine inches in length."

Pocock's *Observations on Syria*, vol. ii. p. 112.

<sup>a</sup> At York, Silchester, Wroxeter, Richborough, Pevensey, Leicester, Dover, Dorchester, and many other places. The gate called Newport, at Lincoln, is built of large stones without any cement.

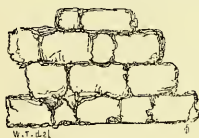
<sup>b</sup> At Autun, Beauvais, Bourges, Lillebonne, Tours, &c.

<sup>c</sup> A common method of forming foundations among the Romans was to dig a trench, of no great depth, and but little, if at all, wider than the wall to be raised from it, the lower part of which was filled with gravel or dry hard rubbish; upon this, solid masonry, usually of the same width as the upper part of the wall, was



without the courses of tiles, was also used after the Romans were subdued, for it is found in the walls of the old nave of the cathedral of Beauvais (called Notre Dame des Basses Œuvres), those of the nave of St. Remi at Rheims, of St. Pierre at Le Mans (if any part of this building still exists), and in the walls of the keep of the Château of Langeais on the banks of the Loire, none of which buildings are of Roman date.

There is no certain evidence to shew the character of the masonry used in this country for a very considerable time after the expulsion of the Romans, but it was probably the coarsest rag or rubble-work. There is a peculiarity of construction found in a particular class of early buildings which some antiquaries consider to be Saxon (although the certainty of this is not yet established), which consists in the quoins, the jambs of doors and windows, and occasionally some other parts which are built of hewn stone, being formed of blocks alternately laid flat and set up on their ends (Plate 73); the upright stones are usually of considerable length in proportion to the others, hence the term "long and short" has been applied to this kind of construction; it is to be found in various churches, which are enumerated in the article on Saxon architecture; the walls of these buildings are of coarse rubble, or rag-work, with sometimes a portion of herringbone-work, and have often, if not always, been plastered on the outside<sup>d</sup>. In the early Norman style walls were built with the inside face of rubble, plastered, and the outside was also often the same, but in large buildings this was frequently of ashlar, with wide coarse joints, and the mortar made with coarse unsifted sand or gravel. In the early part of the twelfth century the character of the masonry improved, the mortar was made of finer materials,



Rochester.

built up to the level of the surface of the ground. This is the common foundation of Roman walls in England, and on this side of France. See Soisson, Plate 73, where the coarse work which was concealed under ground is distinctly shewn; the upper

part in this example is faced with unusual neatness.

<sup>d</sup> See Mr. Essex's "Remarks on the antiquity &c. of brick and stone buildings in England." *Archæologia*, vol. iv. pp. 78 and 95.

and the stones were set with close fine joints<sup>e</sup> (Plate 73), ashlar also was more generally used for the external facing, and sometimes for the internal as well. Throughout the Norman style the stones of the plain ashlar work generally approached to cubes in shape, and the courses varied from about six to nine or ten inches in height; in rubble walls herringbone-work was frequently used, sometimes apparently for ornament, and was laid with considerable regularity; good specimens of this may be seen at Guildford castle, Surrey (see Herringbone): several kinds of construction also were occasionally used in late Norman work, in the facing of walls, in which the stones were cut into various shapes for the sake of ornament; the simplest of them was the "opus reticulatum," or diamond-work, in which the stones were reduced to squares and laid angularly, as at the west end of Rochester cathedral, and at Chichester cathedral: another kind was herringbone ashlar, of which a specimen may be seen in the tympanum over the south doorway of the desecrated and ruinous chapel at West Hythe, Kent; and at Bayeux cathedral, in Normandy, over the arches at the side of the nave, are several other and more complicated varieties. After the expiration of the Norman style<sup>f</sup>, masonry had no characteristics sufficiently decided to mark its date, except where flints were used; in rubble-work these were employed in every age in districts in

<sup>e</sup> It is recorded of Roger, bishop of Salisbury (1107 to 1139), that "he erected extensive edifices, at vast cost, and with surpassing beauty; the courses of stone being so correctly laid, that the joint deceives the eye, and leads it to imagine that the whole wall is composed of a single block." Will. of Malmesbury, by Sharpe, p. 504. If Bishop Roger's work was thought so remarkable from its having fine joints, they must, at that time, have been unusual.

<sup>f</sup> In middle age masonry the stones were seldom of a size which exceeded the powers of two or three men to lift, and they were often small enough for one to move with ease; any which surpassed

these dimensions were regarded with astonishment: it is mentioned as one of the miracles of St. Cuthbert that, with the assistance of an angel, he had placed stones in the foundation of the Guest Hall at Farne Island, which the united strength of many men could not lift. Regin. Dunelm. 228. It is also recorded with astonishment by a monk of Peterborough, that the original foundation-stones of the monastery there were of such a size that eight yoke of oxen could scarcely draw them. Lelandi Coll. i. 3. In the tower of Rugby church, Warwickshire, and in the east end of that of Weston-in-Gordano, Somerset, are stones of larger size than usual.

which they abound, but they do not appear to have been laid with any care previously to the introduction of the Early English style; at this period they began to be split or broken to a moderately flat surface on one side, which was placed outwards, and formed a tolerably even face to the wall, but in most buildings of this date a portion only of the flints have been thus broken, and the surface of the wall has been covered with plaster. In the Decorated and Perpendicular styles, especially the latter, flints were dressed with much greater care, and not unfrequently reduced to rectangular forms, so as to be laid in even courses with as much regularity as bricks; specimens of this may be seen at the Bridewell, Norwich<sup>g</sup>, and Sittingbourne church, Kent. It was by no means uncommon for flint and stone work to be used together in walls for the sake of ornament; the most usual arrangement was in alternate squares, but sometimes the stone was cut into the shape of panelling, with tracery and cusps, and the interstices were filled with flints; this kind of work is most abundant in Norfolk and Suffolk<sup>h</sup>.

MEMBER. A moulding; as a cornice of five members, a base of three members. The term is also sometimes applied to the subordinate parts of a building.

MERUS, GER. *Schenfel eines Dreyschlißes*: the plain surface between the channels of a triglyph.

MERLON, FR. *Merlon*; ITAL. *Merli*, GER. *Umfein*: the solid part of an embattled parapet, standing up between the embrasures.

MESTLING, MASTLIN, yellow metal, brass, from Anglo-Saxon *mærlenn*, *æs*. Sacred ornaments or utensils are described as

<sup>g</sup> Norwich appears, from the following enumeration of the characteristics of the place, to have been famous for flint-work as early as the fifteenth century.

"Hæc sunt Norwycus, panis ordeus, halpeny-pykys,

Clausus posticus, domus Habrahæ, dyrt quoque vicus,

*Flynt valles, rede thek, cuntatis optima sunt hæc.*" Reliq. Antiq. ii. 178.

<sup>h</sup> In Normandy flints were used in the

Decorated and later styles as they were in England, but in Flamboyant work they were often dressed with greater care, and were sometimes reduced to particular shapes and built into the walls in patterns; in some instances they were cut with an astonishing degree of accuracy; a good example existed in 1832 in a fragment of a building on the south side of the church of Trèport.

made thereof; in the Inventory taken at Wolverhampton, 1541, there are enumerated great basons, censers, vessels, and two great candlesticks of "mastlin," weighing 120lbs<sup>1</sup>.

**METAL-WORK.** The use of iron-work, wrought by the hammer, as one of the ornamental accessories to architecture, has already been noticed. The arts of working in gold and silver, and of casting and chasing yellow mixed metal, were also rendered extensively available for the same purpose, and practised with remarkable skill in England at an early period. Of decorations formed of the precious metals, the revolutions of time have destroyed all examples: the most important were the incrustations on the *trabes*, or cross-beams, which formed one of the most curious of the internal decorations of churches in more early times, and appear to have been the prototypes of rood-lofts, being adapted to support images and the shrines of saints, as appears by Gervase of Dover's account of the fire at Canterbury, 1174. Lamps, and votive offerings, were also appended to them. Brompton, Decem Script. 979, mentions such a beam at Coventry, enriched with silver to the amount of five thousand marks, of which it was despoiled by Bishop Robert, when the see was removed to Chester at the close of the eleventh century; numerous examples of a similar kind might be cited. Specimens of work of this nature still exist in many places on the continent, such as the golden Altar, *tabula*, presented to Basle cathedral about A.D. 1015 (Archæol. xxx. pl. xiii.); the golden *paliotto* in the church of St. Ambrose at Milan; and the *palla* in St. Mark's, Venice.

The specimens of cast-work, composed of the hard yellow mixed metal, called latten, the precise composition of which has not been defined, are chiefly sepulchral effigies of large dimension, and no country can now present a more interesting series than is to be found in England. The effigies of gilded yellow metal existing in Westminster abbey, the memorials of Henry III. (1273), and Queen Eleanor (1298), are not less remarkable for skilful execution than tasteful feeling and design. Mr. Hunter,

<sup>1</sup> Shaw's Staffordshire, ii. 160.



in his curious paper on the honours paid to the memory of Eleanor, Archæol. xxix. 191, has ascertained that these were the work of Master William Torel, and another like statue by the same hand existed in Lincoln cathedral, where the viscera of the Queen were deposited. The interesting effigy in Westminster abbey, of Will. de Valence, earl of Pembroke (1304), formed of oak, cased with copper, or red metal, enamelled and gilt, is a work of one of the French enamellers, settled chiefly at Limoges, and may with much probability be assigned to the Magister Johannes de Limogiâ who had been brought to this country in 1276 to construct an enamelled tomb at Rochester for Bishop Walter de Merton, as appears by the accounts of his executors, Thorpe, Custum. Roff. 193. The finest existing effigy of the fourteenth century is that of the Black Prince at Canterbury (1376), formed of gilded latten, cast, chased, and partly enamelled. Of all these statues excellent representations have been given by Stothard. The fine figures at Westminster, of Richard II. and Anne of Bohemia, of which engravings are given in Hollis's Monumental Effigies, were cast and wrought in England, as appears by the contracts with Nicholas Broker and Godfrey Prest, citizens and copper-smiths of London, dated 1395, which minutely describe the rich metal decorations of the tomb. Rymer, vii. 797. These effigies afford a remarkable example of the "pounced" or stippled work on metal, which represents the diapering of rich tissues. The gilded latten effigy at Warwick of the Earl Richard, was wrought in 1435, by Will. Austen, citizen and founder, of London; the enamelled escutcheons, which are still attached to the Corfe marble altar-tomb, were the work of Barth. Lambespring, Dutchman, and goldsmith, of London, as appears by the contracts given by Dugdale. The bronze statues at Westminster of Henry VII. and his queen, as likewise of Margaret, countess of Richmond, his mother (1509), are the work of a foreigner named Torrigiano, the contract for the royal tomb bearing date 1512. These memorials deserve especial notice as being the earliest works of importance executed in England, in the style termed the *Renaissance*.

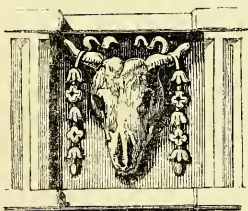


The remarkable "closure" of cast metal, with statues in tabernacle-work, surrounding the tomb of Henry VII., is of a more Gothic character, and probably the work of a different hand. In the Temple church, Bristol, there is a curious latten or brass chandelier, consisting of a double row of leaves for sockets, which spring from pierced buttresses, inclosing St. Michael slaying the dragon, and in the apex is a figure of the Blessed Virgin, with the infant Jesus.

As regards the use of latten plate for sepulchral memorials, engraved by the burin, of which England still presents so rich a series, see BRASSES, SEPULCHRAL. Many of the minor works of a decorative kind, but not properly accessory to architecture, merit the notice of the architectural student, on account of instructive details, which often throw a valuable light on his researches. No specimen of the rich shrines, formerly existing in great number in England, has been preserved; in France, and other countries, many examples may be found which represent on a small scale the complete church, in accordance with the prevalent style of architecture. Such are the silver shrine of St. Taurin, at Evreux, and that of St. Romain, in the cathedral of Rouen, the date of both being about 1300; also a shrine preserved in the Museum of Antiquities at Rouen. A valuable example of earlier date, brought from Germany, is preserved at the Louvre, and other like shrines exist at Sens, and in many collections in France. Of sacred ornaments, wrought in precious metals, or of costly workmanship, the crosiers of William of Wickham at New College, and Bishop Fox at Corpus Christi, Oxford, are worthy of particular attention; as also the chalices and ancient plate preserved in those colleges, and at Trinity. The most remarkable specimen of enamelled work on silver, that has hitherto been noticed in any country of Europe, is the cup, (erroneously supposed to have been given by King John,) the municipal heir-loom of Lynn, in Norfolk; a work of the close of the fourteenth century. It has been represented in Carter's Sculpture and Painting, and Shaw's Specimens of Ancient Furniture.

Some remarkable specimens still exist in England of ornamental work of cast lead. The leaden coffins, recently found under the effigies of knights in the Temple church, are most curiously decorated with work of elaborate design in low relief. Representations of them will be given by Mr. Richardson with his account of these effigies. Several leaden fonts, ornamented with figures and foliage, deserve notice; those at Llancaut and Tidenham, Gloucestershire (Archæol. xxix. pl. iii.), were evidently cast in the same mould, and are supposed by Mr. Ormerod to be works of the tenth century. Leaden fonts exist also at Brookland, Kent; Dorchester and Warborough, Oxfordshire; Wareham, Dorset; Walmsford, Northamptonshire; Chirton, Wiltshire; Childrey, Clewer, and Long Wittenham, Berkshire; and in other places. The stone font at Ashover, in Derbyshire, is ornamented with leaden figures of the Apostles. Examples are likewise to be seen on the continent, as at Bourg Achard, Normandy, described by Mr. Dawson Turner in his Tour, ii. 97, and the leaden font recently added to the Museum of local antiquities at Rouen, which bears a long inscription and date, about 1415. The decorative crest, which runs along the ridge of the roof at Exeter cathedral, is of lead, but it is probably an imitation of the ancient original. The little gilded stars which are often seen on flat wooden ceilings, especially over the Altar, are usually formed of lead.

METOPE, METOPSE, FR. *Metope*, ITAL. *Metopa*, GER. Zwischen-tief, Raum zwischen zwey Dreysecklißen: the space between the triglyphs in the frieze of the Doric order: in some of the Greek examples they are quite plain, and in others ornamented with sculpture; in Roman buildings they are usually carved with ox skulls, but sometimes with pateras, shields, or other devices, and are rarely left plain. According to the Roman method of working the Doric order, it is indispensable that the metopes should all be exact squares, but in the Grecian Doric this is not necessary.



MEZZANINE, FR. *Entresols*, ITAL. *Mezzanini*: a low intermediate story between two higher ones.

MEZZO-RELIEVO. See BASSO-RELIEVO.

MINSTER, ~~M~~unster, GER. *Münster*: the church of a monastery, or one to which a monastery has been attached: the name is also occasionally applied to a cathedral.

“ . . . a man in her *mynstre*

A masse wolde heren.”

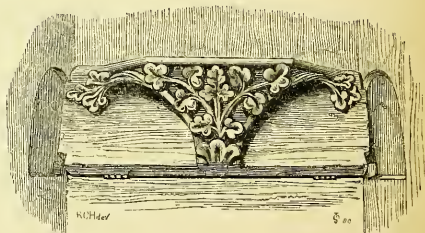
Piers Ploughman's Crede, v. 1115.

“To þe *munstre* of Canterbury, as he lyþ ȝut in ssryne.”

Robt. of Gloucester, p. 319.

MINUTE, ITAL. *Minuto*: a proportionate measure, by which the parts of the classical orders are regulated: the sixtieth part of the lower diameter of the shaft of a column.

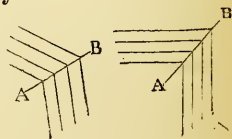
MISERERE, FR. *Miséricorde*, ITAL. *Pretella*: the projecting bracket on the underside of the seats of stalls in churches; these, where perfect, are fixed with hinges so that they may be turned up, and when this is done the projection of the miserere is sufficient, without actually forming a seat, to afford very considerable rest to any one leaning upon it. They were allowed in the Roman Catholic church as a relief to the infirm during the long services that were required to be performed by the ecclesiastics in a standing posture. They are always more or less ornamented with carvings of leaves, small figures, animals, &c., which are generally very boldly cut; examples are to be found in almost all churches which retain any of the ancient stalls; the



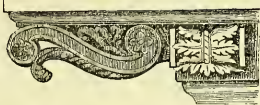
Henry VIIIth's Chapel, Westminster.

oldest is in Henry VIIth's chapel at Westminster, where there is one in the style of the thirteenth century.

MITRE, GER. *Gährung*: the line formed by the meeting of mouldings or other surfaces, which intersect or intercept each other at an angle, as A B.



**MODILLION**, FR. *Modillion*, ITAL. *Modiglione*: projecting brackets under the corona of the Corinthian and Composite, and occasionally also of the Roman Ionic orders.



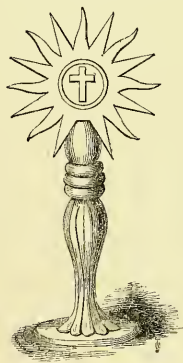
**MODULE**, FR. *Module*, ITAL. *Modulo*, GER. *Model*: a measure of proportion by which the parts of an order or of a building are regulated in classical architecture; it has been generally considered as the diameter, or semi-diameter, of the lower end of the shaft of the column, but different architects have taken it from different parts and subdivided it in various ways.

**MONASTERY**, FR. *Monastère*: an establishment for the accommodation of a religious fraternity, especially of monks; in the arrangement of the various buildings it does not differ from an abbey or other convent.

**MONOPTEROS**, **MONOPTERAL**, FR. *Monoptère*, ITAL. *Monoptero*, GER. *Einflügel*: a circular temple consisting of a roof supported on columns, without any cell.

**MONOTRIGLYPH**, FR. *Monotriglyphe*, ITAL. *Monotriglifo*, GER. *Einzelner Triglyph*: the intercolumniation in the Doric order which embraces one triglyph and two metopes in the entablature.

**MONSTRANCE**, FR. *Monstrance*, ITAL. *Ostensorio*: the vessel in which the consecrated wafer, or host, is placed, while the congregation are blessed with it in the Roman Catholic church<sup>k</sup>. It is made of glass, or crystal, and is now usually in the form of a circle, surrounded with rays of metal like a sun, and placed on an upright stem, but was formerly of different shapes, and was occasionally upheld by figures of kneeling angels.

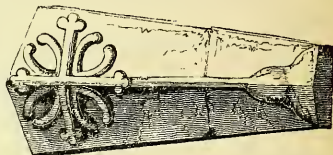


<sup>k</sup> This ceremony is performed by the Bishop, or Priest, who stands in front of the Altar, facing the congregation, and makes the sign of the cross with the

monstrance over the people, who are kneeling in the church. Sometimes this blessing is given with the host in the pix instead of in the monstrance.



MONUMENT<sup>1</sup>, FR. *Monument*, *Tombeau*, ITAL. *Monumento*, GER. *Grabmal*. The mausoleums and tombs of the ancients are too well known to need mention here; but the sepulchral monuments of the middle ages are so numerous and so various, as to require more minute description and classification. The earliest tombs found in this country, which can be considered as at all of an architectural character, are the stone coffins of the eleventh<sup>m</sup> and twelfth centuries: the covers of these were at first simply coped (en dos d'âne), as in the example from the Temple church, London; afterwards frequently ornamented with crosses of various kinds and other devices, and sometimes had inscriptions on them: subsequently they were sculptured with recumbent figures in high-relief; but still generally diminishing in width from the head to the feet, to fit the coffins of which they formed the lids. Many of the figures of this period represent knights in armour with their legs crossed; these are supposed to have been either Templars, or such as had joined, or vowed to join, in a crusade to the Holy Land. These figures usually had canopies, which were often richly carved over the heads, supported on small shafts, which ran along each side of the effigy, the whole worked in the same block of stone. This kind of tomb was sometimes placed beneath low arches or recesses, formed within the substance of the church wall, usually about seven feet in length, and not more than three high above the coffin even in the centre; these arches were at first semi-circular or segmental at the top, afterwards obtusely pointed: they often remain when the figure or brass, and perhaps the



Coped Tomb, St. Giles's, Oxford.

<sup>1</sup> Most of the middle age monuments were erected soon after the death of the persons they commemorate, but in some instances the parties buried in them prepared them during their life-time; these were frequently the wealthy ecclesiastics.

A few existing monuments have evidently been built long after the death of the individuals they record.

<sup>m</sup> There are very few remaining which are earlier than the twelfth century.



coffin itself, has long disappeared and been forgotten. On many tombs of the thirteenth century, there are plain pediment-shaped canopies over the heads of the recumbent effigies, the earliest of which contain a pointed trefoliated arched recess: towards the end of the century, these canopies became gradually enriched with crockets, finials, and other architectural details.

In the reign of Edward I. the tombs of persons of rank began to be ornamented on the sides with armorial bearings, and small sculptured statues, within pedimental canopied recesses; and from these we may progressively trace the peculiar minutiae and enrichments of every style of ecclesiastical architecture, up to the Reformation.

Altar, or table-tombs, called by Leland "high tombs," with recumbent effigies, are common during the whole of the fourteenth century; these sometimes appear beneath splendid pyramidal canopies, as the tomb of Edward II. in Gloucester cathedral, Hugh le Despenser and Sir Guy de Brian, at Tewkesbury, or flat testoons, as the tombs of Edward III. and Richard II. at Westminster, and Edward the Black Prince at Canterbury. Towards the middle of the thirteenth century the custom commenced, and in the earlier part of the fourteenth prevailed, of inlaying flat stones with brasses; and sepulchral inscriptions, though they had not yet become general, are more frequently to be met with. The sides of these tombs are sometimes relieved with niches, surmounted by decorated pediments, each containing a small sculptured figure; sometimes with arched panels filled with tracery. Other tombs, about the same period, but more frequently in the fifteenth century, were decorated along the sides with large square panelled compartments, richly foliated or quatrefoiled, and containing shields. (Plate 95.)

Many of the tombs of the fifteenth and sixteenth centuries appear beneath arched recesses, fixed in, or projecting from the wall, and inclosing the tomb on three sides; these were constructed so as to form canopies, which are often of the most elaborate and costly workmanship; they are frequently flat at

the top, particularly in the later period. These canopies were sometimes of carved wood, of very elaborate workmanship: and sometimes the altar-tomb of an earlier date was at a later period enclosed within a screen of open-work, with a groined stone canopy, and an upper story of wood, forming a mortuary chapel or chantry, as the shrine of St. Frideswide at Christ Church, Oxford.

In the early part of the sixteenth century, the monuments were generally of a similar character to those of the preceding age; but alabaster slabs with figures on them, cut in outline, were frequently used. The altar-tombs with figures in niches, carved in bold relief, were also frequently of alabaster, which was extensively quarried in Derbyshire. Towards the middle of this century the Italian style of architecture had come into general use; Wade's monument, in St. Michael's church, Coventry, 1556, is a good example of the mixture of the two styles which then prevailed.

In the two following centuries, every sort of barbarism was introduced on funeral monuments; but the ancient style lingered longer in some places than in others. The tomb of Sir Thomas Pope, founder of Trinity college, Oxford, who died in 1558, in the chapel of that society, shews the altar-tomb in its debased form, after the true era of Gothic architecture had passed away". (Plate 74.)

"Jeo devys—mon corps d'estre enterré en l'esglise Saint Pancratz de Lewes en une arche pres del haut autier a la partie senestre quele jeo ay fait faire."

Test. Sire Johan Counte de Warrenne, A.D. 1347. Test Ebor. p. 42.

"Lego—corpus meum sepeliendum in ecclesiâ meâ Cathedrali Dunelm. ex parte australi, in quodam tumulo pro me specialiter ordinato."

Test. Thomæ (Hatfield) Dunelm. Episcop. A.D. 1381. Test. Ebor. p. 121.

"Lego—corpus meum ad sepeliendum in Ecclesiâ Dunolmensi, inter duas columnas ex parte boreali chori sive presbiterii ipsius ecclesiæ, ubi monumentum meum jam noviter ordinavi."

Test. Walteri (Skirlawe,) Episc. Dunelm. A.D. 1403. Test. Ebor. p. 307.

MONYAL. See MULLION.

MOORISH ARCHITECTURE. See ARABIAN.

° The limits of this work do not admit of more than a brief mention of some of the principal varieties of the monuments of the middle ages; the reader is referred for more full information to Gough's Sepulchral Monuments, and the valuable "Glympse" by Mr. Bloxam, from which the above account is principally extracted.

MOSAIC WORK, FR. *Mosaïque*, ITAL. *Musaico*, GER. *Mosaische Arbeit*, *Moſaif*: ornamental work formed by inlaying small pieces, usually cubes, of glass, stone, &c. It was much used by the ancients in floors, and on the walls of houses, and many specimens which have been discovered are exceedingly beautiful: some of these are of very fine execution, and by the introduction of different-coloured materials are made to represent a variety of subjects with figures and animals; others are of coarser execution, and exhibit only architectural patterns, such as frets, guilloches, foliage, &c.; numerous examples have also been found among the remains of Roman buildings in this country, but they are inferior to many discovered in other parts of Europe, as at Bignor, Sussex; Cirencester, Gloucestershire; Mansfield, Woadhouse, Notts; Caerwent, Monmouthshire; Northleigh and Banbury, Oxfordshire; and other places°. In the middle ages this kind of work continued to be used in Italy and some other parts of the continent, and was applied to walls and vaults of churches; in England it was never extensively employed, though used in some parts of the shrine of Edward the Confessor, on the tomb of Henry III., and in the paving of the choir at Westminster abbey, and Becket's crown at Canterbury, where curious patterns may be seen. Mosaic work is still executed with great skill by the Italians.

MOULD, ~~Mold~~, FR. *Moule*, ITAL. *Modano*, GER. *Gieſſform*: the model or pattern used by workmen, especially by masons, as a guide in working mouldings and ornaments: it consists of a thin board or plate of metal cut to represent the exact section of the mouldings, &c., to be worked from it<sup>p</sup>.

“If any mason made a *molde* therto,

Muche wonder it were.”

Piers Ploughman's Vision, 7274.

“j tabula et sarracione ejusdem pro *muld'* vj<sup>d</sup>.”

Hist. Dunelm. Scrip. tres, cccxxv.

° Valuable representations of pavements of this kind, discovered in England, have been published by Fowler and Lysons.

<sup>p</sup> William of Sens, who was employed as architect in the rebuilding of the choir of Canterbury cathedral, after the fire in

1174, is recorded to have provided moulds for the masons. “*Formas quoque ad lapides formandos his qui convenerant sculptoribus tradidit.*” Gervase, Twysd. X Script. col. 1291.

“Item, paid to John Cole, master mason of the broach, for making *molds* to it, by four days, 2s. 5d.

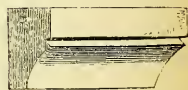
Accounts of Louth Spire, Archæol. x. 72.

MOULDING, FR. *Moulure*, ITAL. *Modanatura*, GER. *Glied*, *Einfaßung*, R<sup>and</sup>: a general term applied to all the varieties of outline or contour given to the angles of the various subordinate parts and features of buildings, whether projections or cavities, such as cornices, capitals, bases, door and window jambs and heads, &c. The regular mouldings of classical architecture are, the *fillet*, or *list*; the *astragal*, or *bead*; the *cyma reversa*, or *ogee*; the *cyma recta*, or *cyma*; the *cavetto*, or *hollow*; the *ovolo*, or *quarter-round*; the *scotia*, or *trochilus*<sup>a</sup>; the *torus*, or *round*: each of these admits of some variety of form, and there is considerable difference in the manner of working them between the Greeks and Romans. They are represented at Plate 75. The mouldings in Classical architecture are frequently enriched by being cut into leaves, eggs and tongues, or other ornaments, and sometimes the larger members have running patterns of honeysuckle or other foliage carved on them in low relief; the upper moulding of cornices is occasionally ornamented with a series of projecting lions' heads.

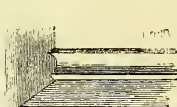
In middle age architecture, the diversities in the proportions and arrangements of the mouldings are very great, and it is scarcely possible to do more than point out a few of the leading and most characteristic varieties<sup>r</sup>. In the Norman style the mouldings consist almost entirely of rounds and hollows, variously combined, with an admixture of splays, and a few fillets (Plate 76); the ogee and ovolo are seldom to be found, and the



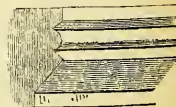
Binham, Norfolk.



Norwich cathedral.



Peterborough cathedral.



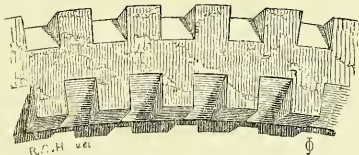
Peterborough cathedral.

<sup>a</sup> The old English name for this moulding is *casement*, by which it was known during the prevalence of Gothic architecture.

<sup>r</sup> Additional information on the subject of Mouldings will be found in the articles

on Capital, Base, and Impost, and also in those on each of the styles of middle age architecture, Norman, Early English, Decorated, and Perpendicular. See also Plates 38, 93, 121.

cyma recta scarcely ever: in early work very few mouldings of any kind are met with, and it is not till the style is considerably advanced that they become numerous; as they increase in number, their size is, for the most part, proportionably reduced. One of the most marked peculiarities of Norman architecture is the constant recurrence of mouldings broken into zigzag lines; it has not been very clearly ascertained at what period this kind of decoration was first introduced, but it was certainly not till some considerable time after the commencement of the style; when once adopted, it became more common than any other ornament, and it is frequently used in great profusion; it may be made to produce great variety of effect by changing the section of the mouldings and placing the zigzags in different directions (Plate 77): about the same time that the zigzag appeared, other ornaments of various kinds were introduced among the mouldings, and are frequently met with in great abundance; two of the most marked are the billet, and a series of grotesque heads placed in a hollow moulding, with their tongues or beaks lapping over a large bead or torus; but of these ornaments there are many varieties, and the other kinds are incalculably diversified; numerous specimens are given in Plates 77 to 82.<sup>s</sup>



Ardenne Abbey, Normandy.

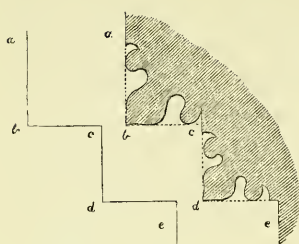
In the Early English style, the mouldings become lighter, and are more boldly cut than in the Norman; the varieties are not very great, and in arches, jambs of doors, windows, &c., they are very commonly so arranged that if they are circumscribed by a line drawn to touch the most prominent points of their contour it will be found to form a succession of rectangular recesses,

<sup>s</sup> Names (some of which are very fanciful, as will be seen by referring to the Plates) have been given to many of these, but the classes of ornaments, as well as the individual examples in each

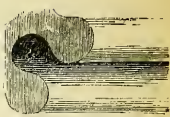
of those classes, are so endlessly varied that no nomenclature can be applied to them that will convey any clear idea of their form and character.



as a. b. c. d. e<sup>t</sup>; they generally consist of alternate rounds and



hollows, the latter very deeply cut, and a few small fillets; sometimes also plays



Salisbury Cathedral.

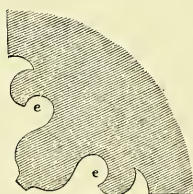
are used: there is considerable inequality in the sizes of the round mouldings, and the larger ones are very usually placed at such a distance

apart as to admit of several smaller between them; these large rounds have frequently one or more narrow fillets worked on them, or are brought to a sharp edge in the middle, as at



College Church, Brackley.

Haddenham, Great Haseley, &c. (Plates 83, 84); the smaller



rounds are often undercut, with a deep cavity on one side, e. e.; and the round and hollow members constantly unite with each other without any parting fillet or angle. The ornaments used on mouldings in this style are not numerous, and they are almost invariably

placed in the hollows; the commonest and most characteristic is that which is known by the name of the tooth-ornament, which usually consists of four small plain leaves united so as to form a pyramid, but it is sometimes worked differently, and at the west door of St. Cross church, Hampshire, and the chancel-arch of Stone church, Kent, is composed of small bunches of leaves; these ornaments are commonly placed close together, and several series of them are frequently introduced in the same suit of mouldings: the other enrichments consist chiefly of single leaves and flowers, or of running patterns of the foliage peculiar to the style<sup>u</sup>. (Plate 85.)

The Decorated mouldings are more diversified than the Early English, though in large suits rounds and hollows continue for

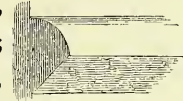
<sup>t</sup> This arrangement of the mouldings also prevails in the Norman style.

<sup>u</sup> This is described in the article Capital.

the most part to prevail; the hollows are often very deeply cut, but in many instances, especially towards the end of the style, they become shallower and broader; ovolos are not very uncommon, and ogees are frequent; splays also are often used, either by themselves or with other mouldings; fillets placed upon larger members are abundant, especially in the early part of the style, and a round moulding, with a sharp projecting edge on it, arising from one half being formed from a smaller curve than the other, is frequently used; this is characteristic of Decorated work, and is very common in stringcourses; when used horizontally the larger curve is placed uppermost: there is also another moulding, convex in the middle and concave at each extremity, which,



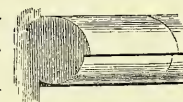
Broughton Church, Oxon.



Broughton Church, Oxon.



Middleton Cheney, Oxon.

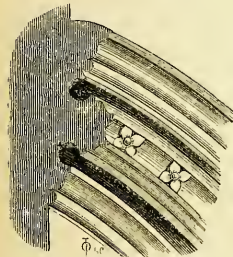


Chacombe, Northants.

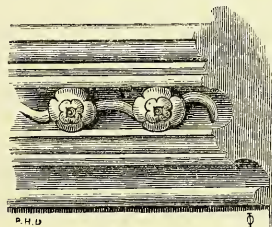


though sometimes found in the Perpendicular style, may be considered as generally characteristic of the Decorated. Fillets are very frequently used to separate other members, but the rounds and hollows often run together as

in the Early English style. (Plates 86, 87.) The enrichments consist of leaves and flowers, either set separately or in running patterns, figures, heads, and animals, all of which are generally



Dorchester Church, Oxfordshire.



Steventon Church, Berkshire.

carved with greater truth than at any other period; shields, also, and fanciful devices, are sometimes introduced: the varieties of foliage and flowers are very considerable, but there is one, the ball flower, which belongs especially to this style, although a few examples are to be found of earlier date; this is a round hollow flower, of three petals, enclosing a ball. (Plate 88.)

In the Perpendicular style, the mouldings are generally flatter and less effective than at an earlier period: one of the most striking characteristics is the prevalence of very large, and often shallow, hollows; these sometimes occupied so large a space as to leave but little room for any other mouldings; the hollows and round members not unfrequently unite without any line of separation, but the other members are parted either by quirks or fillets; the most prevalent moulding is the ogee, but rounds, which are often so small as to be only beads, are very abundant, and it is very usual to find two ogees in close contact, with the convex sides next each other\*;



Balliol College, Oxford.



there is also an undulating moulding, which is common in abacuses



Deddington Church, Oxon.

and dripstones, peculiar to the Perpendicular style, especially the latter part of it; and another, indicative of the same date, which is concave in the middle and round at each extremity, is occasionally used in door jambs, &c. (St. Mary Overee, Plate 89.) In Perpendicular work, small fillets are not placed upon larger members as in Decorated and Early English; splays also are much less frequent than in the earlier styles, but shallow hollows are used instead. (Plates 89, 90.) The ornaments used in the mouldings are running patterns of foliage and flowers; detached leaves, flowers, and bunches of foliage; heads, animals, and figures, usually grotesque; shields, and various heraldic and fanciful devices: the large hollow mouldings, when used in arches or the jambs of doors and windows, sometimes contain statues with canopies over them. (Plate 91.)

In Normandy and the adjacent parts of France, as late as to the end of the Decorated style, the mouldings do not differ materially from those of England, although there is often less variety in large suits, the same members being many times repeated; it is also very usual when capitals and bases are applied to the round mouldings in the jambs of doors and

\* In the Decorated style ogees are occasionally found placed in the same way.

windows, &c., so as to convert them into shafts, to find that no change is made in their forms above the capitals, while in England the mouldings above and below the capitals are seldom the same. When the Flamboyant style was introduced, a considerable change took place in the character of the mouldings, which is described in the article on that style of architecture.

MUD-WALL. See COB-WALL<sup>y</sup>.

"Solut. diversis laborar. pro factura ij perticat. muri ex parte occiden. gardini vocat. *mudwall* inter Savoie et hospit. Episcopi de Carlehill."

Acts. of the Manor of the Savoy, temp. Rich. II. Archæol., vol. xxiv. p. 313.

MULLION, MUNTON, Munnion, Mongal, Moynal, Moynicle, Moynel, Monion, FR. *Meneau*, ITAL. *Stipito*, GER. *Fenster-pfoste*: the division between the lights of windows, screens, &c., in Gothic architecture<sup>z</sup>; the styles, or upright divisions, in wainscoting are also sometimes called by the same name. Mullions are scarcely ever found of earlier date than the Early English style, for though windows are not unfrequently used in couplets, and sometimes in triplets, in Norman work, they are almost invariably separated by small shafts, or by piers too massive to be called mullions (Plates 147, 148, 149); Early English windows also are often separated by piers (Shipton and Wimborne, Plate 151), but in numerous instances they are placed so close together that the divisions become real mullions, and from the date of the introduction of tracery they are universal. In unglazed windows, such as those in belfries, single shafts are sometimes used in place of mullions in the Early English style, and perhaps occasionally in the Decorated (Plate 152); in open screen-

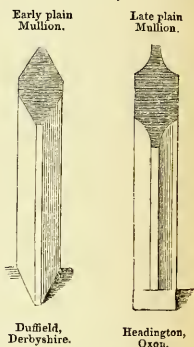
<sup>y</sup> A curious evidence of the late use of mud walls, even in the immediate vicinity of London, is afforded by the lease in the possession of Rich. Almack, esq., of Long Melford, from Francis, earl of Bedford, to sir William Cecil, afterwards lord Burleigh, dated 7 Sept., 12 Eliz., 1570, of a portion of the pasture commonly called the Covent garden, in Westminster, described as fenced on the east next the high way leading from "Stronde" to St.

Giles in the fields, and on the south next the garden of the inn called the White Hart, in the Strand, by walls of mud or earth.

<sup>z</sup> The horizontal divisions across the lights of windows, &c., so common in the Perpendicular style, are called transoms. The divisions in panellings, both in stone and wood work, that are made with tracery and mouldings, resembling windows, are usually called mullions.



work they appear to prevail in both these styles, and examples of Decorated date are by no means uncommon. (Plates 126, 127.) The mouldings of mullions are extremely various, but they always partake of the characteristics of the prevailing style of architecture; in rich Early English and Decorated work they have frequently one or more small shafts attached to them which terminate at the level of the springing of the arch, and the mouldings in the tracery (where tracery is used) over the capitals of the shafts are generally different from those below; but in very numerous instances mullions, in both these styles, have plain splays only and no mouldings, and many of Decorated date have shallow hollows instead of splays at the sides; in Perpendicular work a plain mullion of this last mentioned kind is extremely common: after the introduction of the Perpendicular style shafts are rarely found on mullions, though bases are sometimes worked at the bottoms of the principal mouldings, an arrangement which is also occasionally found in earlier work, and most abundantly in the Flamboyant style of France. (Plate 93, and the various Plates of windows.)



“The olde *monyalls* of them (the wyndowes) new stopped wt tymber.”

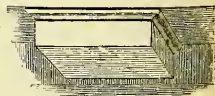
Reperacions done within the Kyng's Tower of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, Appendix, vol. i. p. xviii.

“ye postes or *monyelles* of euery wyndowe was gylte.” Hall's Chronicle, p. 605.

“Are the lights and windows of your church and chancell clear, not dammed up, well *monyoned*, well glased, and kept clean?”

Bp. Montagu's Articles of Inquiry, 1638.

MUTULE, FR. *Mutule*, Corbeau, ITAL. *Modiglione*, GER. Sparrenköpfe, Hauptballenköpfe, Dielenköpfe: a projecting block worked under the corona of the Doric cornice, in the same situation as the modillions in the Corinthian and Composite orders; it is often made to slope downward towards the most prominent part, and has usually a number of small guttæ, or drops, worked on the underside.





MYNCHERY, the Saxon name for a nunnery: nuns were sometimes called mynches (Fabyan uses "menchon,") from the Anglo-Saxon *minicene*, *monialis*. This word is still retained and applied to the ruins of such buildings in some parts of the country, as the Mynchery at Littlemore, near Oxford.

NAIL, FR. *Clou*: in middle age architecture the heads of the nails were very frequently made ornamental, and varied to some extent during the prevalence of the different styles; they will be found described under DOOR and IRONWORK.

NAOS, the inner part of a temple. See CELL.

NARTHEX. In the early Christian churches a division within the church to which the catechumens and penitents were admitted: it was near the entrance, and divided from the rest of the church by a railing or screen. "In a larger sense there was another ante-temple, or *Narthex*, without the walls, under which was comprised the Vestibulum, or outward porch, then the Atrium, or area, the court leading from that to the temple, surrounded with porticos or cloisters. In the middle of which was commonly a fountain or cistern of water, for people to wash their hands and face before they went into the church<sup>a</sup>."

NAVE, FR. *Nef*, ITAL. *Nave di Chiesa*, GER. *Schiff*: the part of a church westward of the choir in which the general congregation assemble<sup>b</sup>; in large buildings it consists of a central division, or body, with two or more aisles, and there is sometimes a series of small chapels at the sides beyond the aisles; in smaller buildings it is often without aisles, but has sometimes two, or more, and sometimes one<sup>c</sup>. In cathedral and conventual churches the nave was generally, if not always in this country, separated from the choir by a close screen, which in most instances still remains; on

<sup>a</sup> Bingham, book viii. chap. iv. treats of the interior Narthex, the parts and uses of it.

<sup>b</sup> William of Worcester once uses the phrase "*Navis chori*," to express the body or central part of the choir of a church.

<sup>c</sup> It is not common in this country to

find village churches with more than two aisles; that at Yelvertoft, Northamptonshire, has three. The naves of the churches at Caythorpe, Lincolnshire, and Hannington, Northamptonshire, are without aisles, but have a row of pillars and arches down the middle.

the western side of this, next the nave, one or more altars were occasionally placed, as at St. Alban's abbey, Durham cathedral, and the church of Fotheringhay, Northamptonshire, and an altar is recorded to have stood in a corresponding situation at Canterbury cathedral, previous to the fire in 1174; the same arrangement appears also to have been formerly common in France, though, with but very few exceptions, the old screens have been removed to make way for light open partitions<sup>d</sup>. Some naves have apses or chapels at the west end containing altars, as at the cathedral of Nevers, and two churches at Falaise, in France; the same was also the case at Canterbury cathedral before the nave was rebuilt by Archbishop Lanfranc at the end of the eleventh century<sup>e</sup>. Previous to the Reformation the pulpit was always placed in the nave, as it still is in Roman Catholic churches on the continent; the font also stood there, usually near the west end, sometimes in the middle, and sometimes in an aisle or adjoining one of the pillars. For the peculiar uses of the nave in the early Christian church, see Bingham, viii. v.

“Ab hac (the central tower at Canterbury) versus occidentem *navis* vel aula est ecclesiæ, subnixa utrinque pilariis octo, hanc *navem* vel aulam finiunt duæ turres sublimes, cum pinnaculis deauratis.” Gervase of Dover, Script. decem, col. 1293.

NECK. The plain part at the bottom of a Roman Doric or other capital, between the mouldings and the top of the shaft. (Plate 34.) In Gothic architecture the mouldings at the bottom of the capital are frequently called Neck-mouldings.

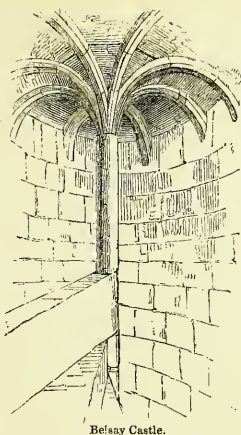
NERVES, FR. *Nervures*: a term sometimes applied to the ribs and mouldings on the surface of a vault, but it is not technical.

<sup>d</sup> At the cathedral of Bayeux, where there is a close screen between the nave and choir, a moveable altar is erected on the western side of it at certain times, and a mass said for the benefit of the congregation: it is very probable that a similar plan may have been formerly adopted in many other churches where the choir was parted from the nave in the same way, for it is hardly possible that the people could have taken part in the services carried on within the choir; the

desire to give them the opportunity of doing this has doubtless been the cause of the removal of the old screens in the French churches. Permanent altars in the nave do not appear to have been common.

<sup>e</sup> The galilee at Durham, although a chapel at the west end of the nave, is an entirely distinct building, the communication between them being by doorways; the chapels mentioned in the text are open to the nave.

NEWEL, *Noel*, *Nowel*, or *Nuel*, *FR. Noyau d'escalier*, *GER. Spindel*: the central column round which the steps of a circular staircase wind; in the northern parts of the kingdom it is sometimes continued above the steps up to the vaulting of the roof, and supports a series of ribs which radiate from it, as at Carlisle cathedral, Belsay, Warkworth, Alnwick, and Edlingham castles, Northumberland. The term is also used for the principal post at the angles and foot of a staircase.



"*Noyau*, the *nuell*, or *spindle* of a winding staire." Cotgrave.

NICHE, *FR. Niche*, *ITAL. Nicchia*, *GER. Nische*: a recess in a wall for a statue, vase, or other erect ornament<sup>f</sup>: among the ancients they were sometimes square, but oftener semicircular at the back, and terminated in a half dome at the top; occasionally small pediments were formed over them, which were supported on consoles, or small columns or pilasters placed at the sides of the niches, but they were frequently left plain, or ornamented only with a few mouldings. In middle age architecture niches were extensively used, especially in ecclesiastical buildings, for statues: in the Norman style they were generally shallow square recesses, but little ornamented, and in many cases the figures in them were carved on the backs in alto-relievo, and built into the wall; they were not unfrequently placed in ranges, sometimes under a series of intersecting arches, but were also used singly, especially over doorways<sup>g</sup>.

In the Early English style niches became more enriched and more deeply recessed; the figures were sometimes set on small

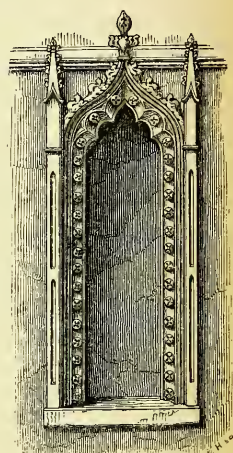
<sup>f</sup> In the buildings of the ancients, recesses, that must in fact have been niches, were doubtless sometimes introduced for other purposes: in Gothic architecture they are abundant; lockers, sedilia, piscinas, &c., must be considered as niches, although from their having distinctive

names they are not alluded to under this term.

<sup>g</sup> Many Norman niches are so slightly recessed that they might with equal propriety be called panels: those over doorways, and some others, frequently retain the original figures.

pedestals, and canopies were not unfrequently used over the heads; they were often placed in suits, or arranged in pairs, under a larger arch; when in suits they were very commonly separated by single shafts, in other cases the sides were usually moulded in a similar way to windows; the arches of the heads were either cinquefoiled, trefoiled (Peterborough, Plate 141), or plain, and when canopies were used they were generally made to project: good examples are to be seen on the west front of the cathedral at Wells.

Decorated niches were more varied than those of the earlier styles: they were usually of considerable depth, in the form either of a semi-octagon or semi-hexagon, with the top cut into a regular vault, with ribs and bosses, but sometimes they were made shallower and plainer; they were placed either singly or in ranges, and they very frequently had ogee canopies over them, which were sometimes placed flat against the wall and sometimes bowed out in the form of an ogee (Lichfield, Plate 6); triangular canopies were also common: several kinds of projecting canopies were likewise used, especially when the niches were placed separately; some of these were conical, like spires, with a series of flat triangular, or ogee, subordinate canopies round the base; others resembled these without the central spire, and some were flat at the top, partaking somewhat of the form of turrets; in the tops of buttresses niches were sometimes made to occupy the whole breadth of the buttress, so as to be entirely open on three sides, with small piers at the front angles: the arches of niches in this style were either plain or feathered; the sides, in addition to the mouldings, were very frequently ornamented with small buttresses and pinnacles; crockets, finials, and pinnacles, were also abundantly used on the canopies; pedestals were very common, particularly in

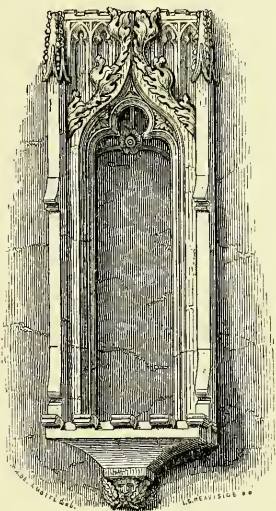


Coombe Church, Oxon.



niches with projecting canopies, and in such cases were either carried on corbels or rose from other projecting supports below; sometimes corbels were used instead of pedestals.

In the Perpendicular style the numerous kinds of panelling, which were so profusely introduced, were sometimes deeply recessed and made to receive figures, and these varied considerably in form, but of the more legitimate niches the general character did not differ very materially, although there was often considerable variety in the details; they were usually recessed in the form of a semi-hexagon or semi-octagon, with a vaulted top carved with ribs and bosses; the canopies projected, and were sometimes flat on the top, sometimes conical like spires, and occasionally were carried up a considerable height with a variety of light open-work, with buttresses and pinnacles; in plan the canopies were usually half an octagon, or hexagon, with small pendants and pinnacles at the angles; and crockets, finials, and other enrichments were often introduced with great profusion: buttresses, surmounted with pinnacles, were also very frequently placed at the sides of niches in this style; the arches were sometimes plain and sometimes feathered. (Plate 94.) See CANOPY. In early French work niches are frequently formed at the tops, and at the set-offs of buttresses, &c., with three sides open, the front of the canopy being supported on small shafts; the canopies are sometimes triangular, and sometimes in the form of small spires.



Kidlington, Oxfordshire.



Rouen Cathedral



NIGGED ASHLAR, stone hewn with a pick, or pointed hammer, instead of a chisel: this kind of work is also called "hammer-dressed."

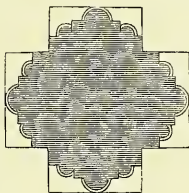
NORMAN ARCHITECTURE, FR. *Architecture romane*: the style introduced into this country at the time of the Conquest by the Normans, in 1066: in the early stages it was plain and massive, with but few mouldings, and those principally confined to small features, such as strings, imposts, abacuses, and bases, the archways being either perfectly plain or formed with a succession of square angles, and the capitals of the pillars, &c., were for the most part entirely devoid of ornament (Plate 9): as the style advanced, greater lightness and enrichment were introduced, and some of the later specimens exhibit a profusion of ornaments<sup>h</sup>. The mouldings were but little varied, and consisted principally of rounds and hollows, with small fillets and sometimes splays intermixed. A very common mode of decorating buildings in this style was with rows of small shallow niches, or panels, which were often formed of intersecting arches, and some of them were frequently pierced to form windows. The doorways (Plates 44, 45, 46, 47) were often very deeply recessed, and had several small shafts in the jambs, which, when first introduced, were cut on the same stones with the other parts of the work and built up in courses, but at the latter end of the style they were frequently set separately like the Early English, and occasionally were also banded<sup>i</sup>; in many doorways, especially small ones, the opening reached no higher than the level of the springing of the arch, and was terminated flat, the tympanum or space above it being usually filled with sculpture, or other ornament. The windows (Plates 148, 149) were not usually of large size, and in general appearance resembled small doors; they had no mullions,

<sup>h</sup> The ornaments used in Norman architecture are much too numerous and too variable to be particularized; some of them are referred to under MOULDING: see also CAPITAL. The surfaces of walls were sometimes ornamented with interlacing or checkered patterns, and other small

enrichments or flowers carved on the stones, and occasionally the stones were cut into various shapes to effect the same object.

<sup>i</sup> Occasionally, in late buildings of this style, pillars are banded, as at St. Peter's church, Northampton.

but sometimes they were arranged in pairs (not unfrequently under a larger arch), with a single shaft between them; towards the end of the style they were occasionally grouped together in threes, like the Early English<sup>k</sup>. The pillars at first were very massive, but subsequently became much lighter; they were sometimes channelled, or moulded in zigzag or spiral lines, as at Durham cathedral; in plan they differed considerably, though not so much as in some of the later styles (Plates 104, 106); the commonest forms were plain circles, or polygons, sometimes with small shafts attached, and a cluster of four large semicircles with smaller shafts in rectangular recesses between them. The buttresses were most commonly broad, and of small projection, either uniting with the face of the parapet, or terminating just below the cornice; sometimes they had small shafts worked on the angles, and occasionally half-shafts were used instead of buttresses. Spires and pinnacles were not used in this style, but there are some turrets, of rather late date, which have conical tops, as at the west end of Rochester cathedral, and in Normandy several small church towers have steep pyramidal stone roofs<sup>l</sup>. It was not till towards the end of the Norman style that groining on a large scale was practised; at an early period the aisles of churches were vaulted with plain groining without bosses or diagonal ribs, but the main parts had flat ceilings, or were covered with cylindrical vaults, as at the chapel in the White Tower of London<sup>m</sup>. The Norman arch was round,



St. George de Bocheville,  
Normandy.

<sup>k</sup> There are a few Norman circular windows; that at the south end of the eastern transept of Canterbury cathedral appears to be of this style; another example of late date has existed at the west end of Ifley church, Oxon; both these appear never to have had any tracery; at the east end of Barfrestone church, Kent, is a fine specimen with good tracery of transition character.

<sup>l</sup> These high pointed roofs were cer-

tainly the forerunners of spires, and are not unfrequently so called, but they are scarcely acute enough to deserve the name. At the village of Beaulieu [?] adjoining the town of Losches, in Touraine, is a tower with a good, though not very lofty, octagonal spire, apparently of this date.


<sup>m</sup> One of the earliest instances of groining on a large scale in England that can be referred to, is the choir of Canterbury cathedral, the rebuilding of which com-

either semicircular or horse-shoe, and sometimes the impost moulding or capital was considerably below the level of the springing, and the mouldings of the arch were prolonged vertically down to it; this arrangement was common in the arches round the semicircular apses of churches, as at St. Bartholomew's, in West Smithfield, London; it was not till the latter part of the twelfth century, when the Norman style was in a state of transition into Early English, that the pointed arch was introduced<sup>n</sup>, but some buildings erected at this period retained the Norman characteristics in considerable purity. The best example in the kingdom of an early ecclesiastical structure in this style is the chapel in the White Tower of London; later specimens are to be found in very many of our cathedrals and parish churches; the churches of Iffley, Oxon, and Barfrestone, Kent, are striking examples of late date; the latter of these shews considerable signs of the near approach of the Early English style.

**NOSING.** The prominent edge of a moulding, or drip; the term is used principally to describe the projecting moulding on the edge of a step.

**OCTOSTYLE**, FR. *Octostyle*, ITAL. *Ottastilo*, GER. *Achtssäulig*: a portico having eight columns in front.

**OFF-SET.** See **SET-OFF**.

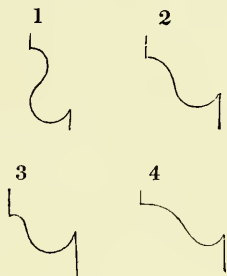
**OGEE**,  FR. *Doucine*, *Gueule renversée*, *Talon*, ITAL. *Onda*, *o Gola*, *rovescia*, GER. *Hohlleiften*: a moulding formed by the combination of a round and hollow, part being concave and part convex. In Classical architecture ogees are extensively used, and are always placed with the convex part upwards; among the Greeks they were formed with quirks at the top, but by the Romans these were very frequently omitted. (Plate 75.) In

menced immediately after the fire in 1174; this work was carried on under the direction of a Frenchman, Will. of Sens, and is somewhat more advanced towards the succeeding style than most buildings of that period. In Normandy there are large late Norman groined vaults, in the church of Lessay, the south transept of that of Montivilliers, St. Etienne and Ste.

Trinité at Caen, the choir of St. George de Bocherville, and also the choir of the desecrated church of St. Nicolas, at Caen.

<sup>n</sup> The earliest well-authenticated examples are in the choir of Canterbury cathedral, begun in 1175, and the round part of the Temple church, London, which was dedicated in 1185.

Gothic architecture also ogees are very abundantly employed, but they are, quite as often as not, used with the hollow part upwards, and in such cases might in strictness be called cyma-rectas; they are almost invariably quirked: in Norman work they are very rarely found, and are less common in the Early English than in either of the later styles. This moulding assumed different forms at different periods, and the variations, although not sufficiently constant to afford conclusive evidence of the date of a building, often impart very great assistance towards ascertaining its age; fig. 1. is Early English; fig. 2. is used at all periods, but less frequently in the Early English than in the other styles; fig. 3. is Decorated; fig. 4. is late Perpendicular. The term ogee is also applied to a pointed arch, the sides of which are each formed of two contrasted curves. (See ARCH, fig. 18.)



OILLETS, *Oillettes*, *Oplets*, small openings, or loop-holes, sometimes circular, extensively used in the fortifications of the middle ages, through which missiles were discharged against assailants. See LOOP-HOLE.

"*Olyet*, hole yn a walle Foramulum."

Prompt. Parv. circa 1440.

"With caste of quarell and with shote of bowe  
Through *Olyettes*."

Lydgate's Boke of Troye.

OPISTHODOMUS, FR. *Opisthodome*: the enclosed space in the rear of the cell of a Greek temple, called by the Romans Posticum.

ORATORY, FR. *Oratoire*, ITAL. *Oratorio*: a small private chapel, or closet set apart for the purposes of devotion, such as commonly existed in the better class of dwellings previous to the Reformation, and is still often used by Roman Catholics. The small chapels attached to churches were also often called by the same name.

"Prohibemus quoque ne infra fines parochiarum vestrarum aliquis ecclesiam vel *oratorium* absque diocesani Episcopi et vestro assensu edificare præsumat."

Confirmation of the Privileges, &c., of the Church of Durham by Pope Urban III.  
Hist. Dunelm. Scrip. tres, lvijj.

"In capella sive in *oratorio* domini Stephani de Thorp."

Test. Will. Heghfeld de Swyn, 1403. Test. Ebor. 326.

"passed into a secret *oratore*,

Where she might wepe her woful destiny."

Chaucer, fo. 194.

"They made fyrste by the hyghe aultere,

By great deuyse, a lyttel *oratorye*."

Lydgate's Boke of Troye.

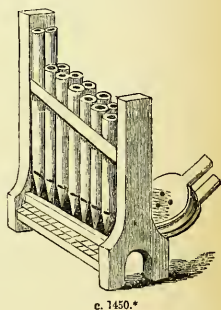
**ORBS, Orbs.** Perhaps bosses and knots of foliage, flowers, or other ornaments of similar character in cornices, &c.; they are mentioned in the accounts for the building of Louth steeple (Archæol. x. 71.), in connection with the gallery on the inside of the walls, and also by William of Worcester.

"In superiori historia (turre Sancti Stephani Bristoll) tres *orbæ* in qualibet panella. In secunda et tercia historia sunt duæ *orbæ* in qualibet panella 4 panellarum."

Will. of Worcester, 282.

**ORDER, FR. *Ordre*, ITAL. *Ordine*, GER. *Säulenordnung*, *Säulengattung*, *Säulenart*.** In Classical architecture, a column entire, consisting of base, shaft, and capital, with an entablature. There are usually said to be five orders, the Tuscan, Doric, Ionic, Corinthian, and Composite; but the first and last, sometimes called the two Roman orders, are little more than varieties of the Doric and Corinthian, and were not used by the Greeks.

**ORGAN°, FR. *Orgues*, ITAL. *Organo*, GER. *Orgel*.** Originally this term appears to have been applied to almost every kind of musical instrument used in churches, but at an early period it began to be confined to wind instruments, formed of a collection of pipes; these however were very different from the large structures now in use, and of very much smaller size; they were supplied with wind by means of bellows at the back, which



c. 1450.\*

\* For information on the early use of this name, see Ducange; and Bingham, b. viii. c. vii. s. xiv.

\* This figure is borrowed from the admirable work of Willemin, entitled "*Monuments Français inédits*," which contains a storehouse of valuable specimens of ancient art. "It is also re-

presented in folio 10 of the *Chronicon Nurembergense*, printed in 1493, and is common in prints subsequent to that period done in Germany. In Henry VIII.'s time they had double Regals, with two rows of pipes which were made of tin." (Douce.)



were worked by an attendant and not by the player. They are recorded to have been first introduced into France in the year 289, by a priest of the name of Gregory, who had learnt the use of them in Greece. A large organ is mentioned to have existed in Westminster abbey in the tenth century, and the use of them appears to have been continually increasing; in the twelfth century they were common in large churches. They are frequently spoken of as "a pair of organs," and sometimes Flemish organs are mentioned. They were formerly placed in various situations in churches, though probably seldom, if ever before the Reformation, over the screen between the nave and choir, as is now usual in our cathedrals and large churches: at Canterbury cathedral, previous to the fire in 1174, the organ stood on an upper floor over a vault in the south transept; at Chartres cathedral, in France, it projects from the triforium on the south side of the nave, and some of the wood-work connected with it appears as old as the beginning of the fourteenth century; in the cathedral at Autun, in France, the organ is in a gallery, of Flamboyant work, at the west end of the nave. Besides these large instruments there was also a small portable organ, sometimes called a "pair of Regals," formerly in use, and this was occasionally of such a size as to admit of its being carried in the hand and inflated by the player; one of these is represented among the sculptures in the cornice of St. John's church, Cirencester<sup>p</sup>, and another on the crosier of William of Wykeham, in New College, Oxford.

"Factura diversorum parium *Organorum* se extendit ad xxvj<sup>l</sup>. xiiis. iiij<sup>d</sup>."

Catal. of Repairs, &c., at Durham, by Prior Wessyngton, 1448. Hist. Dun. Scrip. tres, p. celxxiiij.

"Geo. Smith merchant bought one pair *organs* beyond the sea, and the said George sold them the Com'onty of this town of Louth for 13<sup>l</sup>. 6s. 8<sup>d</sup>. ,

"Paid . . for setting up the *Flemish organ* in the rood loft, by four days, xxd."

Accts. for Louth Steeple, Archæol., vol. x. p. 91.

"*Orgues* avait bien maniables,

A une seulle main portables,

Ou il mesmes souffle et touche."

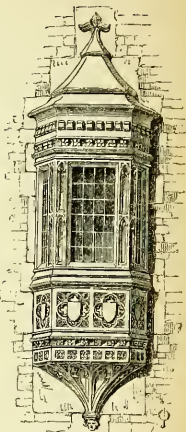
Roman de la Rose.

"Item, sold a old peyre of *portatiffes organs* to Mr. Besum, ijs."

Letters relating to the Suppression of Monasteries, Camden Soc., p. 269.

<sup>p</sup> Engraved by Carter in Antient Sculpture and Painting, Plate xviii.

ORIEL<sup>q</sup>, Oriole, Orpel, Orpall, GER. Erfer, Erferfenster. The derivation of this term is unknown, and its original meaning involved in obscurity; it was formerly used in various senses, and in order to suit all the objects to which it is applied it must be described as a projection from a building, such as a penthouse or porch, to give shelter—a recess within a building, such as a closet, bower, or private chamber, an upper story, or a gallery<sup>r</sup>: in the present day the name is only used in reference to a projecting window, which is frequently called an oriel or oriel-window, but it does not appear ever to have been used anciently in this sense; the old term for these windows is bay-window<sup>s</sup>.



Vicar's Close, Wells.

“In her *Oryall* there she was,  
Closyd well with royall glass;  
And wyd the windowes she open set,  
The sunne shone in at her closet.”

The Squire of Low Degré. Ritson's Metrical Romances, vol. iii. p. 149.

“Oryel of a wyndowe, *cancellus, intendicula*.” Prompt. Parv.

“They (the Lords) always eat in Gothick Halls, at the high table, or *oreille*, (which is a little room at the upper end of the hall where stands a table,) with the folks at the side tables.” The Customs and Manners of the English, a MS. c. 1678, printed in the Antiquarian Repertory, 1807, vol. i. p. 71.

OVER-STORY, *Obvyrhistorie*. The clearstory, or upper story.

“Item, in le *ovyrhistorie*, sunt 10 fenestrae.” Will. of Worcester, p. 78.

“Et quælibet fenestra in le *ovyrstorye* continet 5 panellas glasatas.” Ibid. 82.

OVOLO, FR. *Ove*, *Echine*, *Quart de rond*, ITAL. *Ovolo*, *Bottaccio*, GER. *Wulst*: a convex moulding much used in Classical architecture; in the Roman examples it is usually an exact quarter

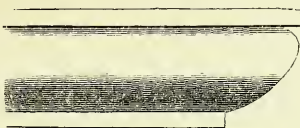
<sup>q</sup> See Oriolum in Ducange.

<sup>r</sup> See an interesting paper on this subject by Mr. Hamper, *Archæologia*, vol. xxiii. He observes that “Oriel is a term applied in the middle ages to the various objects enumerated in the following classes;—I. A Pent-house. II. A Porch, attached to any edifice. III. A

detached Gate-house. IV. An Upper Story. V. A Loft. VI. A Gallery for minstrels.” He then cites instances of all these uses of the term, and confirms Mr. Nares's statement that Oriel windows are not mentioned by any ancient writers.

<sup>s</sup> See BAY-WINDOW and BOWER.

of a circle, but in the Grecian it is flatter and is most commonly quirked at the top (Plate 75): in middle age architecture it is not extensively employed; it is seldom found in any but the Decorated style, and is not very frequent in that.



**PACE.** A broad step, or slightly raised space about a tomb, &c.: a portion of a floor slightly raised above the general level. See **FOOT-PAVE.**

"A *pace* to be made about the Tombe . . . which *pace* shall contain in thickness vj inches and in bredth xvij inches. The Tombe to bear in height from the *pace* iv foot and a half." Cont. for Mon. of Rich. Earl of Warwick, at Warwick.

**PALÆSTRA**, FR. *Palestre*, ITAL. *Palestra*, GER. *Kampfschule*: a building amongst the Greeks appropriated to the exercise of gymnastic sports: called also *Gymnasium*.

**PANE**, FR. *Pan*: an old term formerly used in reference to various parts of buildings, such as the sides of a tower, turret, spire, &c., which were said to be of four, eight, &c., panes, according to the number of their sides; it was also applied to the lights of windows, the spaces between the timbers in wooden partitions, and other similar subdivisions, and was sometimes synonymous with the term panel; occasionally it was applied to a bay of a building.

"And when the said Stepill cometh to the hight of the said bay (body?) then hit shall be chaungid and turnyd in viij *panes*." Cont. for Fotheringhay church, p. 27.

"Quælibet fenestra in le ovyrhystory continet 5 vel 6 pagettas anglice *panyys*."

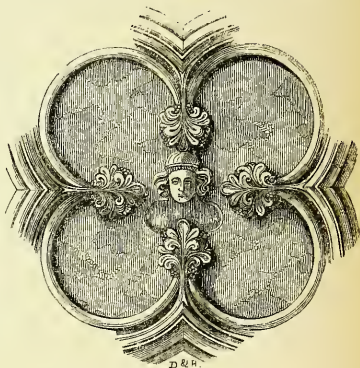
Will. of Worcester, p. 93.

"The said Crosse in Abington is begone in 8 *panes*, and changed in the second story into 6 *panes*, to the deformitie of the same Crosse, this new Crosse to be made in Coventry shall be begone in 6 *panes*, till the full finishing of the same."

Cont. for Coventry Cross; Hearne's Lib. Niger, vol. ii. p. 603.

**PANEL**, FR. *Panneau*, ITAL. *Quadro*, GER. *Stückung*, *Feld*. This term is probably only a diminutive of Pane; it was formerly often used for the lights of windows, but is now almost exclusively confined to the sunken compartments of wainscoting, ceilings, &c., and the corresponding features in stone-work which are so abundantly employed in Gothic architecture as ornaments on walls, ceilings, screens, tombs, &c. Of the Norman style no

wooden panels remain; in stone-work shallow recesses, to which this term may be applied, are frequently to be found; they are sometimes single, but oftener in ranges, and are commonly arched, and not unusually serve as niches to hold statues, &c. In the Early English style, the panellings in stone-work are more varied; circles, trefoils, quatrefoils, cinquefoils, &c., and the pointed oval, called the *vesicapiscis*, are common forms; they are also frequently used in ranges, like shallow arcades, divided by small shafts or mul-



Lincoln Cathedral.

lions, the heads being either plain arches, trefoils, or cinquefoils, and panels similar to these are often used singly; the backs are sometimes enriched with foliage, diaper-work, or other carvings: specimens of wood-work of the Early English style are not numerous; a common mode of giving the effect of ornamental panelling appears to have been by adding another thickness, moulded and cut to the required shapes, upon the surface of plain boarding<sup>t</sup>: in some churches pieces of plain and massive wainscoting are found, with the panels of large size, and formed of upright boards with the edges overlapping each other, some of which may perhaps be of this date<sup>u</sup>. In the Decorated style wood panelling is frequently enriched with tracery, and sometimes with foliage also, or with shields and heraldic devices: stone panelling varies considerably; it is very commonly arched, and filled with tracery like windows, or arranged in squares, circles, &c., and feathered or filled with tracery and other ornaments in different ways; shields are often introduced, and the backs of the panels are sometimes diapered.

<sup>t</sup> This kind of construction was also used in early Decorated work.

<sup>u</sup> These remains are so rude and unattractive that they are frequently overlooked; in many cases they appear to be

the lower parts of screens; at Sandhurst church, Kent, on the north side of the chancel, is a part of a plain screen, of about the date 1300, with the lower part formed in this way.



In the Perpendicular style the walls and vaulted ceilings of buildings are sometimes almost entirely covered with panelling, formed by mullions and tracery resembling the windows; and a variety of other panels of different forms, such as circles, squares, quatrefoils, &c., are profusely used in the subordinate parts, which are enriched with tracery, featherings, foliage, shields, &c., in different ways (Plate 95): in wood panelling the tracery and ornaments are more minute than was usual at an earlier



Norwich Cathedral.

period, and towards the end of the style these enrichments, instead of being fixed on to the panel, are usually carved upon it, and are sometimes very small and delicate<sup>x</sup>: there is one kind of ornament which was introduced towards the end of the Perpendicular style, and prevailed for a considerable time, which deserves to be particularly mentioned; it consists of a series of straight mouldings worked upon the panel, so arranged, and with the ends so formed, as to represent the folds of linen; it is usually called the “linen pattern<sup>y</sup>.” (Plate 96.) Many churches have wood ceilings of the Perpendicular style, and some perhaps of earlier date, which are divided into panels, either by the timbers of the roof, or by ribs fixed on the boarding; some of these are highly ornamented, and probably most have been enriched with painting. After the expiration of Gothic architecture, panelling in great measure ceased to be used in stone-work, but was extensively employed in wainscoting and plaster-work; it was sometimes formed in complicated geometrical patterns, and was often very highly enriched with a variety of ornaments.

“Onero uxorem meam ut perficiat de bonis meis *panellum* fenestræ vitreæ, quam Galfridus Spenser primo incepit, in ecclesiâ meâ parochiali S. Salvatoris in Marisco, Ebor.”

Test. Will. Rumlay, 1391. Test. Ebor., p. 158.

<sup>x</sup> In earlier work the panellings and enrichments were occasionally very minute and carved in one solid piece of wood, especially on small objects; this kind of work was not unfrequent on chests, as on that in Saltwood church, Kent, which is of

early Decorated date.

<sup>y</sup> On one of the doors of the church of St. Saviour at Caen, of late Flamboyant work, some of the panels are carved in imitation of hanging drapery.



“In qualibet fenestra 5 *panell*.”

Will. of Worcester, p. 200.

“It'm, w<sup>thin</sup> the same chamber a portall wt *panells* of *drapery worke* wt ij dores.”

Reperacions done within the Kyng's Tower of Londone, temp. Hen. VIII.  
Bailey's Hist. of the Tower, Appendix, vol. i.

PARADISE. A small private apartment or study; also the garden of a convent: the name was likewise sometimes given to an open court, or area in front of a church, and occasionally to the cloisters, and even to the whole space included within the circuit of a convent<sup>z</sup>.

“I saw in a litle studyng Chaumber ther caullid *Paradice* the Genealogie of the Percys.”

Leland's Itin., vol. i. p. 48.

PARAMENT, FR. *Parement*, ITAL. *Parato*: the furniture, ornaments, and hangings of an apartment, especially of a room of state, or one used for the reception of company.

“—daunsing chambres full of *paraments*

Of riche beddes, and of pauements.”

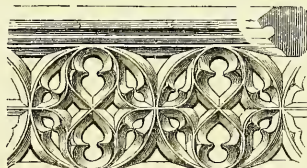
Chaucer, fo. 202.

PARAPET, FR. *Parapet*, ITAL. *Parapetto*, GER. *Brustwehr*: a breastwork or low wall used to protect the ramparts of military structures, and the gutters, roofs, &c., of churches, houses, and other buildings. On military works the parapets are either plain walls or battlemented, and they are frequently pierced with loopholes and oillets, through which arrows and other missiles might be discharged against assailants. On ecclesiastical and domestic buildings parapets are of a different kind: in the Norman style they are perfectly plain, or occasionally, perhaps, have narrow embrasures in them at considerable intervals apart. In the Early English style a few examples are probably to be found of embattled parapets, but they are generally straight at the top, and are usually perfectly plain, though in rich buildings they are sometimes panelled on the front, and in some instances are pierced with trefoils, quatrefoils, &c. Decorated parapets on plain buildings frequently consist of simple battlements, but on rich structures are ornamented in various ways; they are frequently straight at the top and panelled, or, more commonly,

\* It is not unusual to find a memorial possessed monasteries have a Paradise of the Paradise preserved in the name of street. For further information on this a street or court; many towns which once subject see Ducange.

pierced with a series of trefoils, quatrefoils, and other geometrical forms, or with running patterns of tracery, especially one peculiar to this style, in which the leading line of the stone-work forms a continuous undulation<sup>a</sup> (St. Mary Magdalene, Plate 97); embattled parapets are also panelled and pierced in a similar manner: in this style the coping of the battlements began to be carried up the sides of the merlons so as to form a continuous line round them. In the Perpendicular style plain battlemented parapets are very common, but they are also very frequently panelled or pierced: there are likewise many examples which are straight at the top, and these are almost all either panelled or pierced. (Plates 97, 98.) See BATTLEMENT.

In France, battlements are of the greatest rarity; in other respects the parapets do not differ materially from those of England, but they are usually pierced and not panelled; in early French work they sometimes consist of a series of open arches, supported on small shafts, as on the cathedrals of Chartres and Bayeux: in Flamboyant work the piercings and tracery partake of the peculiar character of the style. (Plate 98.)



St. Gille, Caen.

PARCLOSE, PERCLOSE. An enclosure, screen, or railing, such as may be used to protect a tomb, to separate a chapel from the main body of a church, to form the front of a gallery, or for other similar purposes; it is either of open-work or close.

"The carpenters do covenant to make and set up finely and workmanly, a *parclose* of timber about an organ-loft ordained to stand over the west dore of the said chapell."

Cont. for Beauchamp chapel at Warwick. A.D. 1450.

"And when this worke was complete eueridell,

Rounde enuyrowne ful ryche and freshe to se,

They made a *parclose* all of Eban tre."

Lydgate's Boke of Troye.

"*Parclos* to parte two rouses, *separation*." Palsg. Elyot, in his Latin Dictionary, 1542, renders "*Vacerra*, *percloses* or rayles, made of tymber, within the whiche some thyng is inclosed," and says that "*cinclidæ* are bayes or

<sup>a</sup> It is not common to find a straight-topped parapet in Decorated work which is not panelled or pierced.

*parclosis* made aboute the places of judgement, where men not being sutars maye stand, beholde, and here what is done and spoken amonge the iuges and pledours. Suche a lyke thing is at Westmynster Hall about the Common Place, and is called the bekens."

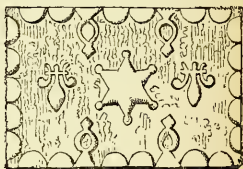
"*Parcloos*, pargulum, vel perlocutorium." Prompt. Parv.

"I will that the roof of that Chapel be raised, the walls enhanced, the windows made with strong ironwork, with a quire, and *perclose*."

Will of Walter, Lord Montjoy, 1474, in Testam. Vetusta, vol. i.

PARGEBOARD. See BARGEBOARD.

PARGETTING, PERGETTING, PERGENING, PARGE-WORK. Plaster-work; the term appears formerly to have been used in several senses, sometimes for plain plastering on walls, but usually for such as was made ornamental; this was effected by mouldings, foliage, figures, and other enrichments, applied in relief, and by various patterns and ornaments sunk in the surface of the work or formed on it in a smoother material than the rest. Timber houses of the time of Queen Elizabeth are often to be found with the exterior ornamented with pargetting: in the market-place at Newark is a wooden house with small figures and canopies over them in plaster-work, between some of the timbers, of earlier date. This term is now seldom used, except for the coarse plastering applied to the insides of chimney flues. (Plate 99.)



Banbury, Oxfordshire.

"Johanni Bevis pro *pargettyng* et *blanchyng* vs." 1450.

Hist. Dunelm. Scrip. tres, p. cccxxv.

"Willielmo Blyth, Roberto Gobett, pro le *pergenyng* et *weschyng* ecclesie de Fynkhal, cum xijs. solutis pro calce et calce, xxvjs." 1489.

Priory of Finchale, p. cccxxxij.

"Some men wyll haue their wallys plastered, some *pergetted*, and whytlymed, some roughbecaste, some pricked, some wrought with playster of Paris."

Hormani Vulgaria.

"Above which (waynscot) is a border of fret or *parge worke* wrought, having therein set eleven pictures of very good workmanship; the seeling is of the same fret or *parge worke*." Survey of the Manor of Wimbledon, 1649. Archæol., vol. x. p. 403.

"*Parget*, or playster for wallys, *Gypsum, litura*." Prompt. Parv. Palsgrave gives "*pariette* for walles, *blanchisseure*; I wyll *perget* my walles, for it is a better syght." "*Trulissare*, to *parget*." Elyot.

PARLOUR, *Parlor*, FR. *Parloir*, ITAL. *Parlatorio*, GER. *Sprachzimmer*, *Besuchzimmer*, *Wohnzimmer*: a private apartment to which persons can withdraw for conference or retirement: the room in a convent in which the inmates were allowed to speak with their friends, sometimes called the “speke-house.”

“Now hath eche riche a rule  
To eten by hymselfe  
In a pryvee *parlour*.”

Piers Ploughman's Vision, v. 5798.

“Item fecit fieri de loco arborum in parte boriali aulæ archiepiscopi, viz. claustrî, *parluram*, cameras pro dominis advenientibus.” Will. of Worcester, p. 287.

“Make in thi ship also

*Parlours* oone or two.”

Towneley Misteries, p. 23.

“The *Parlour*, the place where merchants used to utter their wares, standing betwixt the chapter-house and the church door.” Antient Rites of Durham, p. 89.

PARRELL, FR. *Appareil*: a chimney-piece; a set of dressings or ornaments for a fire-place, &c.

“The setting of vij. new *parells* in vij. chymneys of the foreseid chambres of Rygate stone, evry *parell* v. fote in wydnes.”

Reperacions done within the Kyng's Tower of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, Appendix, vol. i. p. xxix.

PARVISE, FR. *Parvis*, GER. *Borhof*: a porch, or an open area before the entrance of a church; the name has also been given in modern times to the room often found over church porches, used sometimes as a school or library. The origin, and in some degree the meaning, of the term is involved in obscurity; by some it is considered to be a corruption of “Paradise<sup>b</sup>.” The name is still common in France for the open spaces round cathedrals and churches. Spon, in the account of his travels in 1675, calls the pronaos of the Parthenon at Athens a *parvis*<sup>c</sup>.

“Placitantes tunc se divertunt ad *Parvisium*.”

Fortescue de land. Leg. Ang., cap. 51.

“Venditis in *Parvisio* libellis.”

Matt. Paris, an. 1250, p. 534.

“A Sergeant of lawe ware and wise,  
That often had beene at the *Peruise*.”

Chaucer, p. 3.

“Parvyce, *parlatorium*, *Ugnitio in hortor*.” Prompt. Parv.

“Place nere a church to walke in, *parvis*.” Palsg.

<sup>b</sup> See Ducange, and also a curious illustration of the word in Waterhous's Commentary on Fortescue, p. 574; the passage is given in Todd's Illustrations of Gower and Chaucer, p. 246.

<sup>c</sup> “Au devant du Temple est un pronaos, ou *parvis*, couvert comme le Temple, qui tient presque le tiers de toute la fabrique.” Voyage d'Italie, de Grec., etc., vol. ii. p. 83. Ed. 1724.

**PASCHAL, ITAL.** *Cero pasquale*: a stand, or candlestick supporting a candle of very large size, used in the Roman Catholic Church at Easter.

"Also there was a goodly monument belonging to the church, called the *Paschal*, which was wont to be set up in the Quire, and there to remain from Maunday Thursday to the Wednesday after Ascension day . . . . . And on the height of the said Candlesticks or *Paschal* of Latten, was a fair large flower being the principal flower, which was the seventh candlestick. The *Paschal* in latitude contained almost the breadth of the Quire, in longitude it extended to the height of the lower vault, whereon stood a long piece of wood<sup>d</sup>, reaching within a man's length to the uppermost vault or roof of the church, whereon did stand a great long squared taper of wax, called the *Paschal*, having a fine conveyance through the said roof of the church to light the taper withal. In conclusion, the *Paschal* was esteemed to be one of the rarest monuments in all England."

Antient Rites of Durham, p. 19.

Frequent charges occur in parish accompts for the *Paschal* taper. "(Payde) For the Font taper and the *paschal* taper 6s. 7d.

(Received) At Ester 1558, for the *pascall lyghte* 34s."

Accts. of St. Helen's, Abingdon. Archaeol., vol. i. pp. 12, 13.

"Item, whether they have upon Easter-even last past hallowed the Font, Fire, or *Paschal*, or had any *Paschal* set up, or burning in their Churches."

Articles of Visitation by Archbishop Cranmer, 2nd Edw. VI. Sparrow's Collection, p. 29.

**PASTORAL STAFF.** The official staff of an archbishop, a bishop, or mitred abbot. See **CROZIER**.

**PATAND, FR.** *Patin*: the bottom plate or sill of a partition or screen. "Reredoses of timber with *patands* of timber."

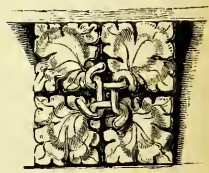
Cont. for Beauchamp chapel at Warwick. A.D. 1450.

**PATEN, FR.** *Patène*, **ITAL.** *Patena*: a small plate or salver used in the celebration of the Eucharist: it was so formed in ancient times as to fit the chalice, or cup, as a cover; and was most commonly made of gold or silver.



Chichester Cathedral.

**PATERA, FR.** *Patère*, **ITAL.** *Patena*: a circular ornament resembling a dish, often worked in relief on friezes, &c., in Classical architecture; the term has also come to be applied to a great variety of flat ornaments used in all styles of architecture, to many of which it is extremely inappropriate, such as the flowers on Gothic cornices, &c.



St. Albans.

<sup>d</sup> A great portion of many of the large candles used in Roman Catholic churches is artificial, the upper part only being of wax.



**PAX**, *Paxbrede*. A small tablet, having on it a representation of the Crucifixion, or some other Christian symbol, offered to the congregation in the Romish Church to be kissed in the celebration of the Mass: it was usually of silver or other metal, with a handle at the back, but was occasionally of other materials; sometimes it was enamelled and set with precious stones. The pax was introduced when the osculum pacis, or kiss of peace, was abrogated on account of the confusion which it produced.

“Unam *paxbrede* vocatam relik.” Test. Johan. de Meaux, 1377. Test. Ebor., p. 101.

“A *Paxbrede* of silver and gilte, of the value of iiij marcs.”

Will of Hen. VII., p. 34.

“Dedi eis unum Deosculatorium, viz. a *Paxbred* deauratum, cum Ymagine Trinitatis.” Will of Archbishop Rotherham, 1498. Hearne’s Lib. Niger, vol. ii. p. 673.

“Also the Gospeller carried a marvellous fair book having the Epistles and Gospels in it, and layed it on the altar; which book had on the outside of the covering the picture of our Saviour Christ, all of silver of goldsmith’s work, all parcel gilt, very fine to behold; which book did serve for the *Pax* in the mass.”

Antient Rites of Durham, p. 15.

“j *pax* deosculator’ arg’ aym’ cum uno crucifixo.”

Inventory of Crown Jewels, 3rd Edward III. Arch., vol. x. p. 250.

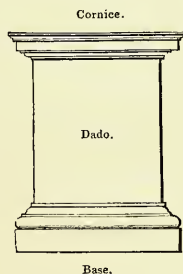
“Lego . . . dictis cantariis j *paxbrede* de argento.”

Test. D. Johanni Deperdon, Militis A.D. 1402. Test. Ebor. p. 295.

“Osculatorium, sc. *Pacis* ad Missam.”

Lynwode, ap. Gibson, Codex, p. 201.

**PEDESTAL**, FR. *Piedestal*, *Socle*, ITAL. *Piedestallo*, *Basamento*, GER. *Unterfuß*: a substructure frequently placed under columns in Classical architecture: it consists of three divisions; the base, or foot, next the ground; the dado, or die, forming the main body; and the cornice, or surbase mouldings, at the top.



**PEDIMENT**, ITAL. *Frontispizio*: the triangular termination used in Classical architecture at the ends of buildings, over porticos, &c., corresponding to a gable in middle age architecture; it is much less acute at the top than a gable: most of the porticos on the fronts of Greek and Roman buildings support pediments; in Roman work the dressings over doors and windows are sometimes arranged in a similar form, and called by the same name; in debased Roman work pediments of this last-mentioned kind

are occasionally circular instead of angular on the top, a form which is also common in Italian architecture. The term is often applied by modern writers to the small gables and triangular decorations over niches, doors, windows, &c., in Gothic architecture.

PELE-TOWER. See PILE-TOWER.

PELICAN. The representation of this bird vulning herself, as expressed heraldically, occurs not unfrequently as a sacred emblem among the ornaments of churches. A beautiful specimen is preserved at Ufford, Suffolk, at the summit of the elaborately carved spire of wood which forms the cover of the font; and another occurs over the font at North Walsham, Norfolk. The import of this symbol is thus explained in the *Ortus Vocabulorum*, compiled early in the fifteenth century; “fertur, si verum est, eam occidere natos suos, eosque per triduum lugere, deinde seipsum vulnerare, et aspersione sui sanguinis vivos facere filios suos.

Versus,

Ut pellicanus fit matris sanguine sanus,

Sic sanati sumus nos omnes sanguine nati,

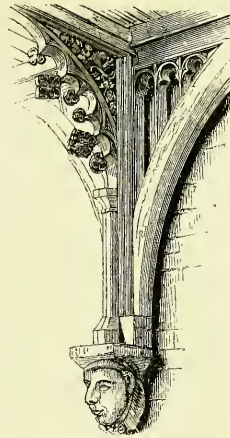
id est, Christi.” The lectern of brass was occasionally made in the form of a pelican, instead of that of an eagle, a specimen of which is to be seen in Norwich cathedral; and previous to the Reformation there was another at Durham, as appears from the *Antient Rites* of that church.

PENDANT, FR. *Cul de Lampe*, *Queue*: a hanging ornament much used in Gothic architecture, particularly in late Perpendicular work, on ceilings, roofs, &c.: on stone vaulting they are frequently made very large, and are generally highly enriched with mouldings and carvings<sup>e</sup>; good specimens are to be seen in Henry VII.th’s chapel, Westminster; the Divinity school, Oxford; St. Lawrence, Evesham, &c. In open timber roofs pendants are frequently placed under the ends of the hammer-

<sup>e</sup> No example of a pendant earlier than the Perpendicular style, can be referred to in this country. In France they are much less abundant than in England; there is a very fine one suspended from the stone vaulting of the Lady-chapel at

Caudebec, in Normandy, of the date of the latter part of the fifteenth century, and another on a stone vault in a church at Langres, which seems to belong to the Decorated style.

beams, and in other parts where the construction will allow of them (Weare Gifford, Plate 125\*), as in the hall of Eltham palace, that of Christ Church, and several other colleges at Oxford and Cambridge; they are also occasionally used under the ends of barge-boards. (Plate 101.) About the period of the expiration of Gothic architecture, and for some time afterwards, pendants were often used on plaster ceilings, occasionally of considerable size, though usually small. This name was also formerly used for the spandrels very frequently found in Gothic roofs under the ends of the tie-beams, which are sustained at the bottom by corbels or other supports projecting from the walls.



Barford Church, Oxon.

“The pillars and chapetrels that the arches and *pendants* shall rest upon shall be altogedir of Free-stone.”

Contract for Fotheringhay, A.D. 1435, p. 21.

**PENDENTIVE**, FR. *Pendentif*, ITAL. *Pendenza*. The portion of a groined ceiling supported by one pillar or impost, and bounded by the apex of the longitudinal and transverse vaults; in Gothic ceilings of this kind the ribs of the vaults descend from the apex to the impost of each pendentive, where they become united. Also the portion of a domical vault which descends into the corner of an angular building when a ceiling of this kind is placed over a straight-sided area; pendentives of this kind are common in Byzantine architecture but not in Gothic; specimens may however be seen at St. Nicolas, at Blois, in France, of a date corresponding with our Early English style.

**PENTHOUSE**, *Pentee*. An open shed or projection over a door, window, flight of steps, &c., to form a protection against the weather.

“In sarracione tabularum pro le *pentees* in introitu vjd. Item uno carpentario pro opere suo circa le *pentees* xiiij*d.* ob.” 1432. Hist. Dunelm. Serip. tres, p. ccccxliv.

“Reparacio ustrinæ . . . cum emendacione *appenticii* situati super gradus ascendentes ad granaria ibidem.” 1446.

Ibid. p. cccvj.

“Made a new clere storey in the west ende of the greate chambre . . . wt a *penthouse* over the hed of it for y<sup>e</sup> wether.” Reperacions done within the Kyng's Tow<sup>r</sup> of London, temp. Hen. VIII. Bailey's Hist. of the Tower, Appendix, vol. i. p. xx.

PENTASTYLE, ITAL. *Pentastilo*: a portico of five columns.

PERCH, ~~Perk~~, ~~Peart~~. An old name sometimes given to a bracket or corbel. The large wax candles used in Roman Catholic churches were formerly sometimes called Pearches.

PERGENYNG. See PARGETTING.

PERIPTERAL, FR. *Périptère*, ITAL. *Periptero*, GER. Ein Tempel Ringsumherflügel. See TEMPLE.

PERISTYLE, FR. *Péristyle*, ITAL. *Peristilio*, *Loggiato*, GER. *Peristy*: a court, square, or cloister, in Greek and Roman buildings, with a colonnade round it; also the colonnade itself surrounding such a space.

PERPENDICULAR STYLE<sup>f</sup>. The last of the styles of Gothic architecture which flourished in this country; it arose gradually from the Decorated during the latter part of the fourteenth century, and continued till the middle of the sixteenth: the name is derived from the arrangement of the tracery, which consists of perpendicular lines, and forms one of its most striking features. At its first appearance the general effect was usually bold and good; the mouldings, though not equal to the best of the Decorated style, were well defined; the enrichments effective and ample without exuberance; and the details delicate without extravagant minuteness; subsequently it underwent a gradual debasement; the arches became depressed; the mouldings impoverished; the ornaments crowded, and often coarsely executed; and the subordinate features confused from the smallness and complexity of their parts<sup>g</sup>. A leading characteristic of the style, and one which prevails throughout its continuance, is the

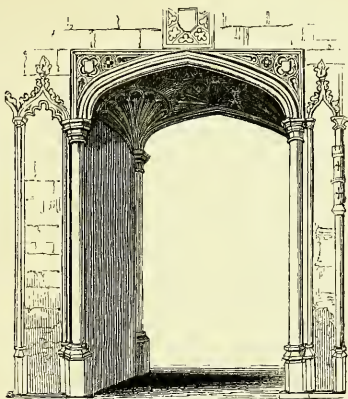
<sup>f</sup> This name was first used by Mr. Rickman.

<sup>g</sup> Although this style is certainly inferior to the Decorated, and underwent progressive deterioration, there are many fine buildings to be met with of various dates which were erected during its continuance: one of the latest *entire* buildings that deserves commendation is Whiston church, Northamptonshire, built in 1534, and this shews very considerable

signs of debasement. One common defect in late Perpendicular work is the lavish introduction of ornament, which is frequently crowded together in a way that creates an effect of the greatest confusion: another is the paucity of the mouldings, owing to the constant use of large and shallow hollows; these sometimes occupy nearly the whole width of the jambs of doors, windows, &c.

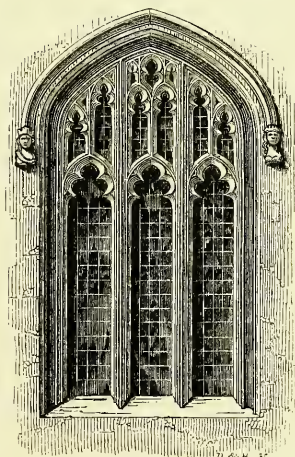


square arrangement of the mouldings over the heads of doorways, creating a spandrel on each side above the arch, which is usually ornamented with tracery, foliage, or a shield (Plate 51); the jambs of doorways have sometimes niches in them, but are generally moulded, frequently with one or more small shafts, and sometimes the round mouldings have bases but no capitals. The perpendicular arrangement of the window tracery has been already alluded to; the same principle is also followed in panellings. Another peculiarity



Norwich Cathedral.

of this style is the constant use of transoms crossing the mullions at right angles, and in large windows these are occasionally repeated several times; bands of quatrefoils and other similar ornaments are also more frequently employed than in the earlier styles, and are often carried across the panellings and vertical lines, creating a rectilinear arrangement, which also pervades most of the subordinate parts, that gives an air of stiffness which is peculiar.



St. Michael's, Oxford.

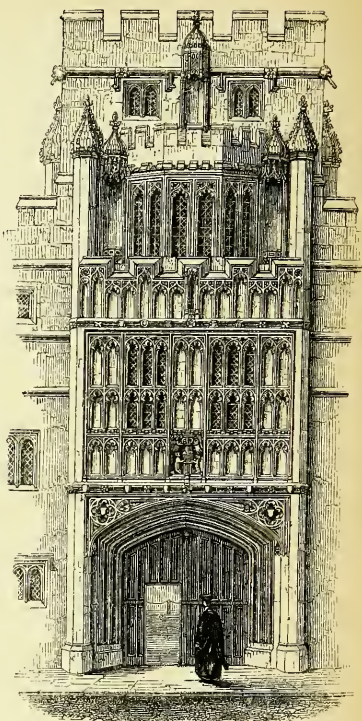
Panelling is used most abundantly on walls, both internally and externally, and also on vaulting; some buildings are almost entirely covered with it, as Henry VII.th's chapel at Westminster; fan-tracery vaulting, which is peculiar to this style, is almost invariably covered with panelling. (Plate 146.) The arches are sometimes two-centred, but at least as frequently four-centred; at the commencement of the style of good elevation, but subsequently much flattened: in small openings ogee arches



are sometimes used ; and a few rare examples of elliptical arches are to be found, as the west doorway of Loughborough church, Leicestershire, and a small doorway at Horton Priory, Kent. The roofs of this style are often made ornamental, and have the whole of the framing exposed to view ; many of them are of high pitch, and have a very magnificent effect, the spaces between the timbers being filled with tracery, and the beams arched, moulded, and ornamented in various ways ; and sometimes pendants, figures of angels, and other carvings, are introduced ; the largest roof of this kind is that on Westminster Hall, erected in

the reign of Richard II. ; fine specimens also remain at Eltham palace, Kent ; Crosby Hall, London ; Christ Church hall, Oxford, &c., and on some churches (Plates 124, 125, 125\*) : the flatter roofs are sometimes lined with boards and divided into panels by ribs, or have the timbers open, and both are frequently enriched with mouldings, carvings, and other ornaments ; good specimens exist on the church at Cirencester, Gloucestershire.

PERPENT-STONE, *Perpender*, *Perpyn*, Fr. *Pierres a deux paremens*, ITAL. *Diatoni*, GER. *Durchbinder*, *Bindesteine* : a large stone reaching through a wall so as to appear on both sides of it ; the same as what is now usually called a bonder, bond-stone, or through, except that these are often used in rough-walling, while the term *perpent-stone* appears to have been applied to squared



Brasenose College, Oxford.

stones, or ashlar; bonders also do not always reach through a wall. The term is still used in some districts; in Gloucestershire, ashlar thick enough to reach entirely through a wall, and shew a fair face on both sides, is called *Parping ashlar*. This name may perhaps also have been sometimes given to a corbel.

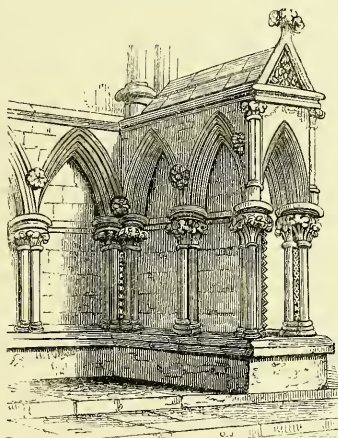
"Eidem pro xxxvij ulnis de *perpent' achillar'*, precium ulnæ vjl. xviijs. vjd." 1450.

Hist. Dunelm. Scrip. tres, ccxxvj.<sup>h</sup>

"*Perpins*—Perpenders or perpent stones; stones made just as thick as a wall, and shewing their smoothed ends on either side thereof." Cotgrave.

PERPEYN-WALL<sup>i</sup>. A pier, buttress, or other support, projecting from a wall to sustain a beam, roof, &c. The term Perpent-wall would signify a wall built of perpent ashlar.

"And to the two respownds of the sayd Quere shal be two *perpeyn-walls* joyning of free-stone clen wrought; that is to say, oon on aither side of the myddel Qwere dore." Contract for Fotheringhay Ch., p. 23.



Lincoln Cathedral.

PEW, PUE, FR. *Banc*, ITAL. *Banco di chiesa*, GER. *Kirchenstuhl*. It is unnecessary in a work of this kind to say anything of the modern style of pews, with which most of our churches are filled; they were introduced subsequently to the Reformation, and the use of them was considerably promoted by the puritans; an early specimen of a pew of this kind exists in Cuxton church, Kent. Previous to the Reformation the naves of churches,

<sup>h</sup> Almost immediately after this entry the following item occurs; "pro factura lv ulnarum de *parapent achillari*, et crestes." The circumstance of the ashlar being mentioned in connection with crests, seems to imply that it was intended for parapets, and if so it must have been perpent ashlar; but whether the word "parapent" is synonymous with parapet, or with perpent, or arises from an error

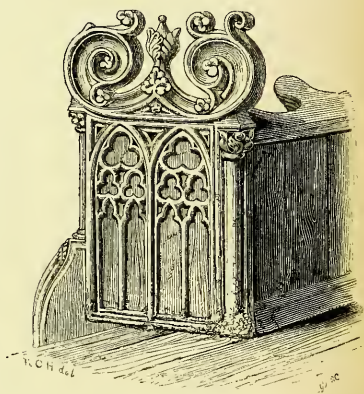
of the scribe, is doubtful.

<sup>i</sup> This word is most probably derived from the old French, Parpaigne, Parpeine, which Cotgrave interprets "a pillar, buttresse, or supporter of stone-works, serving to bear up a beam, or summer in a wall." Hollyband, 1580, renders it "the stay to upholde the great beame in a wall," implying a corbel.

which were occupied by the congregation, were usually fitted with fixed seats, which were parted from each other by wainscoting, varying in height from about two feet and a half to three feet, and were partially enclosed at the ends next the passages, sometimes with framed panelling, but oftener with solid pieces of wood, which were very generally either panelled or carved on the front; sometimes these rose considerably above the wainscoting, and were terminated with carved finials, or poppies, but they more frequently ranged with the rest of the work, and were often straight at the top and finished with the same capping-moulding, but were sometimes cut into a variety of shapes; these end enclosures occupied about the width of the seat, and the remainder of the space was left entirely open. The partitions sometimes reached down to the floor, and sometimes only to a little below the seats; they were usually perfectly plain, but the wainscoting next the cross passages was generally ornamented with panellings, tracery, small buttresses, &c.: opposite to the seat in each division, or pew, a board was frequently fixed, considerably narrower, but in other respects exactly like the seat; sometimes it was placed at a rather higher level. This kind of pewing was arranged so as to leave a broad passage down the middle of the nave, and a narrower one down each aisle, with cross passages to the different



Nettlecombe, Somersetshire.



Dol, Brittany.



doorways, &c.; it was placed either on the paving, fixed to oak plates, or on a wooden floor. This mode of fitting the naves of churches was certainly very general for a long time before the Reformation, but it was probably not universal; it is difficult to ascertain when it was first introduced<sup>k</sup>, but it is likely to have been partially used at an early period; a few examples are to be met with which appear to be of late Decorated character, but the great majority of specimens that exist are of the Perpendicular style. Very numerous churches retain portions of the ancient seating; at Finedon, Northamptonshire, it is nearly perfect. (Plates 102, 103.) An early notice of a pew occurs in the will of William Wintringham, of London, who directs his interment to be in the church of St. Mary Magdalen, Old Fish Street, and an inscription on brass to be placed near the “Sedile vocat’ Anglice, pewe.” A.D. 1453<sup>l</sup>: the word pewe at that time signified an open seat.

PIAZZA. A term adopted from the Italian; an open area, or square, encompassed with buildings.

PIER, FR. *Pilier*, *Piedroit*, *Massif*, ITAL. *Pila*, GER. *Brucknenpfeiler*, *Strebepfeiler*: the solid mass between doors, windows, and other openings in buildings; the support of a bridge, &c., on which the arches rest. This name is often given to the pillars in Norman and Gothic architecture, but not very correctly<sup>m</sup>. See PILLAR.

PILASTER, FR. *Pilastre*, ITAL. *Pilastro*, GER. *Pilaster*, *viereckige Stützen*: a square column, or pillar, used in Classical architecture, sometimes disengaged, but generally attached to a wall, from which it projects a third, fourth, fifth, or sixth of its

<sup>k</sup> Open seats, or benches, are mentioned at Exeter, in 1287, and are alluded to by Durandus as used in his time. In the parish accounts of St. Margaret’s, Westminster, the following entry occurs, 1509. “Item of Sir Hugh Vaughan, knight, for his part of a pew 6s. 8d.” *Gent. Magazine*, lxi. 838. On the Continent, churches do not appear to have been often fitted with pewing: in France they have, till lately,

been generally left quite open, and the congregation, for a trifling contribution, have been provided with chairs, but recently pews have been introduced in many cases, some open and some closed with doors.

<sup>l</sup> Gough’s *Sep. Mon.*, vol. ii. p. 171.

<sup>m</sup> Rickman has adopted this term instead of Pillar.

breadth. The Greeks formed their pilasters of the same breadth at the top and bottom, and gave them capitals and bases different from those of the orders with which they were associated; the Romans usually gave them the same capitals and bases as the columns, and often made them diminish upwards in the same manner.

**PILE-TOWER, PELE-TOWER.** This term is almost peculiar to the northern parts of the kingdom; it seems to have signified a small fortress, dwelling, or tower, capable of being defended against any sudden marauding expedition; pile-towers are constantly to be found mentioned in the villages on the Scottish borders, and probably the inhabitants took refuge in them as a matter of course whenever the Scots made an irruption, and there defended themselves if attacked, or waited till the enemy were gone<sup>a</sup>. Church towers appear to have been sometimes used for the same purpose. Some of these towers, which were used for habitations, have had additions made to them subsequent to their erection: Heifer-haw tower, near Alnwick, and a tower in Corbridge church-yard, were probably pele-towers only. *Pile*, a fortress, occurs only in names of places in the Isle of Man, Lancashire, and the neighbouring parts, but it is an archaic term not exclusively northern. Fabyan says that William Rufus “buylded in sundry places (in Wales) strong castels and pyles, by meane whereof more and more they were plucked to obedience.” The term occurs in *Piers Ploughman’s Vision*, line 13687.

“By the Chyrch Garth of Thurne is a praty *Pile* or Castelet wel dikid, now usid for a Prison for offenders in the Forestes.” Leland’s *Itin.*, vol. i. p. 38.

**PILLAR, Pīler, Pīller, FR. *Pilier*, *Poinçon*, *Colonne*, ITAL. *Piliera*, *Colonello*, GER. *Pfeiler*, *Säule*:** this term is frequently confounded with column, but a pillar differs from a column in not being subservient to the rules of Classical proportion, and in not necessarily consisting of a single circular shaft. The pillars used in medieval architecture are subject to no fixed rules, and

<sup>a</sup> Robert Brune, in his version of Langtoft’s Chronicle, gives this name to a wooden structure capable of being removed

and set up as occasion might require, for the purpose either of aggression or defence. Chron., p. 157.

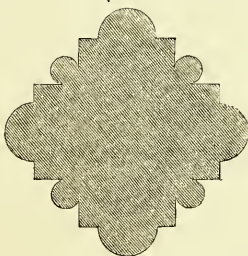
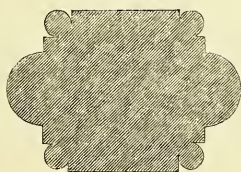
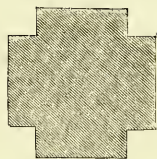
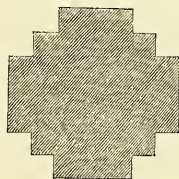


both in form and proportion differ from each other in a very surprising degree; in most respects their configuration is changed in each of the styles, but the varieties that are to be met with of every age are nearly equally numerous. In the Norman style they are generally massive, and are frequently circular, with capitals either of the same form, or square; they are sometimes ornamented with channels, or flutes, in various forms, spiral, zigzag, reticulated, &c.; in plain buildings a square or rectangular pillar, or pier, is occasionally found; a polygonal, usually octagonal, pillar is also used, especially towards the end of the style, and is generally of lighter proportions than most of the other kinds; but, besides these, clustered or compound pillars are extremely numerous and much varied, the simplest of them



St. Peter's, Northampton.

consists of a square with one or more rectangular recesses at each corner, but a more common form is one resembling these, with a small circular shaft in each of the recesses, and a larger one, semicircular, on two (or on each) of the faces; most of the compound pillars partake of this arrangement, though other varieties are by no means rare. (Plates 104, 106.)



In the Early English style, plain circular or octagonal shafts are frequently used, especially in plain buildings<sup>o</sup>, but many other, and more com-

<sup>o</sup> In France, single round pillars are much more common than in this country, and are used in enriched buildings.

plicated, kinds of pillars are employed; the commonest of these consists of a large central shaft, which is generally circular, with smaller shafts (usually four) round it; these are frequently made of a finer material than the rest and polished, but they are often worked in courses with the central part of the pillar, and are sometimes filleted; in this style the pillars are very constantly banded. (Plates 104, 107, 108.) In the Decorated style the general form of clustered pillars changes from a circular to a lozenge-shaped arrangement, or to a square placed diagonally, but many other varieties are also to be met with; they sometimes consist of small shafts surrounding a larger one, and are sometimes moulded; the small shafts and some of the mouldings are often filleted; plain octagonal pillars are also very frequently employed in village churches: towards the end of this style a pillar consisting of four small shafts separated by a deep hollow and two fillets is common, as it is also in the Perpendicular style, but the hollows are usually shallower, and the disposition of the fillets is different. (Arundel, Plate 109.)



A plain octagonal pillar continues in use throughout the Perpendicular style, though it is not so frequent as at earlier periods, and its sides are occasionally slightly hollowed. In Decorated work a few of the mouldings of the piers occasionally run up into the arches and form part of the archivolt, as at Bristol cathedral, but in Perpendicular buildings this arrangement is much more common, and in some cases the whole of the mouldings of the pillars are continued in the arches without any capital or impost between them: the forms are various, but in general arrangement they usually partake of a square placed diagonally; sometimes however they are contracted in breadth so as to become narrower between the archways (from east to west) than in the opposite direction: the small shafts attached to the pillars in this style are usually plain circles, but are occasionally filleted, and in some instances are hollow-sided polygons. (Plates 105, 108, 109.)

“Columnæ enim ecclesiæ quæ vulgo *pilarii* dicuntur.”

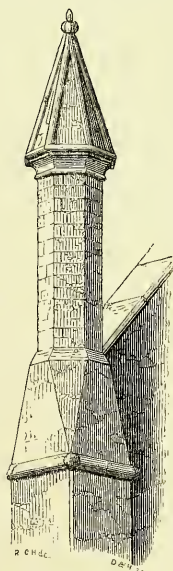
Gervase, Twysd. Decem. Scrip. 1290.

"The *pillers*, with the arches and the clerestory." Cont. for Catterick Ch., p. 10.

"The *Pillars* and Chapetrels that the Arches and Pendants shall rest upon."

Contract for Fotheringhay Church, p. 21.

PINNACLE, *Peneclé*, FR. *Faite*, *Pinacle*, *Aiguille*, ITAL. *Pinacolo*, *Aguglia*, GER. *Gipfel*, *Pinnafyl*, *Zinne*: a small turret or tall ornament, usually tapering towards the top, much used in Gothic architecture as a termination to buttresses, &c.; it is also very frequently employed in parapets, especially at the angles, and sometimes on the tops of gables and other elevated situations: it consists of a shaft and top; this last is generally in the form of a small spire, surmounted with a finial, and often crocketed at the angles, and is sometimes called a finial. Pinnacles are not used in the Norman style, though there exist a few small turrets, of late date, with pointed terminations, which appear to be their prototypes, as at the west end of Rochester cathedral, and the north transept of the church of St. Etienne at Caen. In the Early English style they are not very abundant, though examples are by no means rare; they are either circular, octagonal, or square<sup>p</sup>; some are perfectly plain, as at the east end of Battle church, Sussex; others are surrounded with small shafts, as at the west end of Wells cathedral; and in some instances the tops are crocketed: towards the latter part of this style the system of surmounting each face of the shaft with a small pediment was introduced; and about the same period the shafts began to be occasionally made of open-work, so as to form niches for statues. Decorated pinnacles are very numerous, they have the shafts sometimes formed into niches, and sometimes panelled or quite plain, and each of



Battle Church, Sussex.

<sup>p</sup> There are large open turrets, which from their position and proportionate size must be called pinnacles, at the bases of the western spires of the church of St. Etienne at Caen, which are of triangular

form at the southern spire, and hexagonal at the northern; their date is certainly not later than our Early English style, and they appear to be as old as the commencement of it.

the sides almost invariably terminates in a pediment; the tops are generally crocketed, and always have finials on the points: in form they are most usually square, but are sometimes octagonal, and in a few instances hexagonal and pentagonal; occasionally, in this style, square pinnacles are placed diagonally. In the Perpendicular style they do not in general differ much from those of the Decorated; polygonal forms are not very frequently found, and square pinnacles are very much oftener placed diagonally on buttresses, &c.; they are also, in rich buildings, abundantly used on the offsets of buttresses, as well as at the tops: instead of the small pediments over the sides of the shaft, it is sometimes finished with a complete moulded cornice, or capping, out of which the top of the pinnacle rises, and sometimes in the place of a top of this kind the figure of an animal holding a vane, or some other device, is used<sup>a</sup>: there are a few examples of pinnacles in this style with ogee-shaped tops. (Plates 25, 110, and Thornbury, Plate 98.) This term is sometimes applied to turrets, and William of Worcester uses it for a spire<sup>r</sup>.



John of Gaunt's  
Palace, Lincoln.

“And eke in ech of the *pinacles*  
Weren sondrie habitacles.”

Chaucer, fo. 280.

“And further to set on every principall *pinnacle* in the lowest story of the same new Crosse, the Ymage of a Beast or a foule, holding up a fane, and on everie principall *pinnacle* in the second story the image of a naked Boy with a Targett, and holding a Fane.”

Cont. for Coventry Cross. Hearne's Lib. Nigr, vol. ii. p. 620.

PISCINA, FR. *Piscine*, ITAL. *Piscina*, GER. Wasserhälter, Wasserbecken: a water-drain formerly placed near to an altar in a church; it consists of a shallow stone bason, or sink, with a hole in the bottom to carry off whatever is poured into it; it is fixed at a convenient height above the floor, and was used to receive the water in which the priest washed his hands, as well as that with

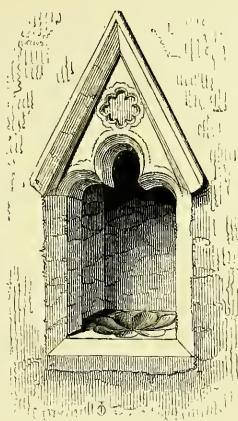
<sup>a</sup> These figures were very frequently heraldic. The pinnacles of the Beauchamp chapel at Warwick terminate with heavy square tops, and seem evidently intended

to have carried figures.

<sup>r</sup> “Spera sive pinaculum”—“magnum pinaculum sive spera.” Itin., pp. 241, 249.



which the chalice was rinsed at the time of the celebration of the mass<sup>s</sup>; it is placed within a niche, though the bason very frequently projects before the face of the wall, and is sometimes supported on a shaft rising from the floor; in many instances, particularly in those of Early English and early Decorated date, there are two basons, and drains<sup>t</sup>, and occasionally three; within the niche there is also often found a wooden or stone shelf, which served the purpose of a credence-table, to receive certain of the sacred vessels that were used in the service of the mass, previous to their being required at the Altar; sometimes there is room at the bottom of the niche for these to stand at the side of the bason: in this country the piscina is almost invariably on the south side of the Altar, and usually in the south wall (though sometimes in the eastern), but in Normandy it is not uncommon to find it on the north side, when the situation of the Altar is such as to render that more convenient than the south. No piscinas are known to exist in this country of earlier date than the middle of the twelfth century, and of that age they are extremely rare<sup>u</sup>: of the thirteenth and succeeding centuries, down to the period of the Reformation, they



Warrington.

<sup>s</sup> A piscina was also very frequently provided in the vestry to receive the water in which the priest washed his hands previous to putting on his robes.

<sup>t</sup> The drains of the piscinas in the chapels which surround the choir of Notre Dame, Paris, on the south side, are remarkable as terminating externally in gargoyles, formed like the heads and forequarters of lions or monstrous animals, and have their apertures several feet above the soil, in place of the usual drains communicating directly through the wall or floor into the earth.

<sup>u</sup> Piscinas of Norman character remain in Romsey church, Hants; in the crypts of Gloucester cathedral; in St. Martin's, Leicester; Ryarsh church, Kent; Towersey church, Bucks; Horbling church, Lincolnshire; Crommarsh church, Oxon; Southleigh, Oxon: in the ruins of Kirkstall abbey, Yorkshire, there are no less than seven very late Norman piscinæ, one in the chancel, the others in chapels on the east side of the transepts. That in Jesus college chapel, Cambridge, is of transition character, approaching nearly to Early English.

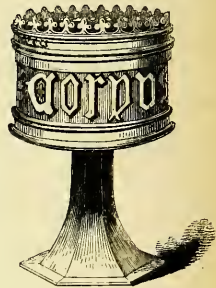


are very abundant, and are to be found (or at least traces of them) in the chancel of most churches that have not been rebuilt, and very frequently at the eastern ends of the aisles of the nave also<sup>x</sup>: their forms and decorations are very various, but the character of the architectural features will always decide their date. (Plates 111, 112, 113.)

“Prope altare etiam quod Christum significat collocatur *piscina* seu *lavacrum*, in quo manus lavantur<sup>y</sup>.”

Durandi Rationale.

PIX, PYX, FR. *Ciboire*, ITAL. *Pisside*: the ornamented box, or casket, in which the consecrated host is preserved in the Roman Catholic Church for the use of the sick<sup>z</sup>, or the wafers previously to consecration; it was made of the most costly materials, and was placed upon the Altar under a tabernacle, or canopy, within which it was sometimes suspended, and sometimes raised upon a stand or foot; in form it was frequently circular, and closed with a cover<sup>a</sup>; occasionally, when suspended, it was in the form of a dove.



Ashmolean Museum, Oxford.

“*Pix* quæ cum eucharista desuper altare pendebat, abrupto vinculo corruit.”

Gervase of Dover, Twysd. Decem. Scrip. 1352. A.D. 1140.

<sup>x</sup> Altars were commonly placed at the eastern ends of the aisles, previous to the Reformation. The existence of a piscina is always a sign that an Altar once stood near it.

<sup>y</sup> In an ancient MS. of Injunctions for the Diocese of Lincoln (preserved in the Bodleian Library), a provision is made for such churches as were without piscinas. A hole in the pavement by the Altar was to be the substitute. Gent.’s Mag., vol. lxi. p. 838.

<sup>z</sup> The Latin term *pix* is derived from the Greek *πυξίς*, a box, and denotes the small shrines, or caskets, in which relics were kept; also the boxes which were often placed near images, the tombs of saints, and other objects considered worthy of peculiar veneration to receive the contri-

butions of worshippers; it was also used for a box of any kind, as in the will of Constantine del Damme, apothecary of York, 1398, in which it is applied to the boxes wherein he kept his plasters and ointments—“*simul cum pixidibus, & unguentis, & omnibus emplastris, ac pixidibus majoribus & minoribus vacuis.*” Test. Ebor., p. 245.

<sup>a</sup> In an account-roll of the Priory of Coldingham, 1367, published by the Surtees Society, the *Pix* is called *coupe*, probably from its being formed like a covered cup or goblet. “In uno coupe pro corpore dominico retinendo.” Priory of Coldingham, p. liiij. Fine specimens of ancient *pixes* are preserved among the plate belonging to Corpus Christi and New colleges, Oxford.

"Lego certa jocalia de auro pro *pixide* honesta pro corpore Christi apud Burton Conestable de novo fienda." Test. Matild. Conestable, 1419. Test. Ebor., p. 396.

"Forasmoche as we have often and many tymes, to our inwarde regrete and displeasure, seen . . . in diverse and many Churches of oure Reame, the holie Sacrament of the Aulter kept in ful simple and inhonest *Pixes*, specially *Pixes* of copre and tymbre; we have appointed . . . to be made furthwith *Pixes* of silver and gilte, in a great nombre . . . every of the said *Pixes* to be of the value of iijl., garnished with our armes, and rede Roses and Poortcolis crowned: of the which *Pixes* we wol, that . . . every Parisshe church within this our Reame, not having a *Pixe*, nor noon other honest vessel of silver and gilte, nor of silver ungilted, for the keping of the said Holy Sacrament have of oure gifte . . . oon." Will of Hen. VII., p. 38.

"Statuimus sacramentum corporis et sanguinis Domini nostri Jesu Christi in decenti tabernaculo, vel ex lapide, vel ex ligno et ferro, tantæ amplitudinis sic construendo et fabrefaciendo, ut sacram *pixidem* in qua reconditur sacramentum commodè recipere possit super summum altare, sub salva custodia seris et clavibus firmanda, in futurum recondatur."

Visitatio Eccles. Dunelm., 1556. Hist. Dunelm. Scrip. tres, p. cccclviij.

PLANCEER, ITAL. *Soffitta della cornice*: the soffit or under side of the corona of a cornice in Classic architecture.

PLAT-BAND, FR. *Plate-bande*, ITAL. *Fascia*, GER. *Platte*: a flat fascia, band, or string, whose projection is less than its breadth: the lintel of a door or window is also sometimes called by this name.

PLATE, *Platt*. A general term applied to almost all horizontal timbers which are laid upon walls, &c., to receive other timber-work: that at the top of a building immediately under the roof, is a *wall-plate*; those also which receive the ends of the joists of the floors above the ground-floor are called by the same name.

"Expended in the repair of the work of the said chapel, one piece of timber called *plate*, twenty feet long, and three feet wide, lying within the wall under the roof of the same chapel, upon which several beams are placed and fixed."

Account of Marting de Taving, controller of the works in the Palace of Westminster, 19th Edw. III. Ap. Smith's Antiquities of Westminster, p. 208.

"A roffe of tymber and a bourde made complete, wt a somer and joystes wt joll peeces and *platts* p'teynyng to the same."

Reperacions done within the Kyng's Tower of London, temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xviii.

PLINTH, FR. *Plinthe*, Socle, ITAL. *Plinto*, GER. *Plinthe*, Tafel: a square member forming the lower division of the base of a

column, &c. (Plate 34)<sup>b</sup>; also the plain projecting face at the bottom of a wall immediately above the ground: in Classical buildings the plinth is sometimes divided into two or more gradations, which project slightly before each other in succession towards the ground, the tops being either perfectly flat or only sloped sufficiently to prevent the lodgment of wet; in Gothic buildings the plinth is occasionally divided into two stages, the tops of which are either splayed or finished with a hollow moulding, or covered by the base-mouldings. See GROUND-TABLE-STONES.

**PODIUM**, a continuous pedestal, or basement: also a dwarf wall used as a substructure for the columns of a temple, &c.

**POLE-PLATE**, *ITAL. Asinello*: a small plate resembling a wall-plate, much used in modern roofs to receive the feet of the rafters. See **Roof**.

**POMEL**, a knob, knot, or boss: the term is used in reference to the finial, or ornament on the top of a conical or dome-shaped roof of a turret, the summit of a pavilion, &c. and is especially applied to articles of plate and jewelry. It also denotes generally any ornament of globular form.

“j ciphus aureus, coopertus, . . . . cum j parva perla in *pomello* . . . . alius ciphus deauratus, coopertus, . . . . habens in *pomello* unam aquilam deauratam . . . . alius ciphus . . . habens *pomellum* in coopertorio ad modum coronæ, et in medio *pomelli* campum viride cum floribus albis . . . . j ciphus deauratus . . . . cum cooperculo argenti deaurato, habens in *pomello* unum angelum argenteum album.”

Invent. bonorum Walt. Skirlaw, Epis. Dunelm., 1406. Test. Ebor., p. 317.

“A cross of silver and gilded, the staff thereof garnished with silver and gylded *pommells*, and a foot belonging to the same, all gylded.”

Accounts of Louth Steeple, Archæol., vol. x. p. 94.

**POMET-TOWER**: this term occurs in the description of the fight under the city walls, between Lybeaus and Maugys.

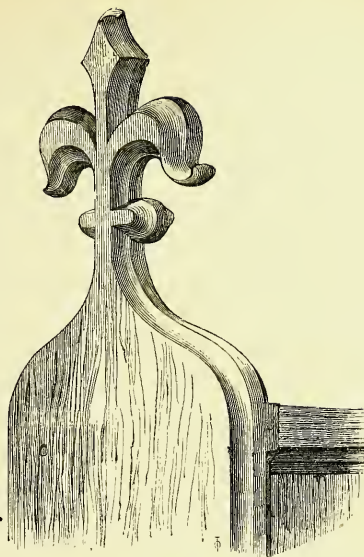
“Both lordes and ladyes

Leyn out yn *pomet touris*,

To se that sely fyght.” Lybeaus diaconus, 1295, Cott. MS. Calig. A. 11.

<sup>b</sup> In some Grecian buildings the columns and pilasters have bases without plinths, the mouldings standing immediately on the pavement.

POPIE, POPPY, POPPY-HEAD, *popo*, FR. *Poupée*: an elevated ornament often used on the tops of the upright ends, or elbows, which terminate seats, &c., in churches: they are sometimes merely cut into plain fleurs de lis or other simple forms, with the edges chamfered or slightly hollowed, but are frequently carved with leaves, like finials, and in rich work are sculptured into animals and figures, and are often extremely elaborate. No examples are known to exist of earlier date than the Decorated style, and but few so early; of Perpendicular date specimens are to be found in very numerous churches, especially in the cathedrals and old abbey churches. (Plate 114.)



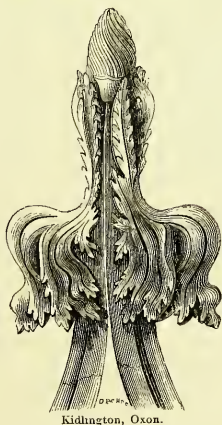
Merrow, Surrey.

“A pair of Desks of timber, *Poppies*, seats, sils, planks, &c.”

Cont. for Beauchamp chapel at Warwick, 1450.

“Memord, comenawntyd and agreid wyth Comell Clerke, for the makynge off the dextis in the libery [of Christ Church, Oxford,] to the summe off xvi after the maner and forme as they be in Magdaleyn college, except the *popie heedes* off the seites.”

From an old account published by Hearne, in the Appendix to History of Glastonbury.



Kidlington, Oxon.

PORCH, FR. *Porche*, ITAL. *Portico*, GER. *Borhalle*, *Halle*: an adjunctive erection placed over the doorway of a larger building<sup>c</sup>. Porches were used at an early period, and many fine examples of Norman date exist, as at Southwell, Nottinghamshire; Sher-

<sup>c</sup> In some instances the lower story of the tower of a church forms the porch, as at Cranbrook, Kent. Porches appear never originally to have had close doors, but there are some wooden ones of Decorated

date which have marks about the entrances seeming to indicate that they have been fitted with moveable barricades, sufficient to keep out cattle.



borne, Dorsetshire; Malmesbury, Wiltshire; Castle Ashby, Northamptonshire, &c. : these are of stone and rectangular, with a large open doorway in front, and the sides either entirely closed or pierced only with a small window; that at Southwell has a small room over it, a feature which is not very common in this style. (Plate 115.) Early English porches also remain in considerable numbers, as at the cathedrals of Wells, Salisbury, and Lincoln; St. Alban's abbey; and the churches of Great Tew and Middleton Stoney, Oxfordshire; Barnack, Northamptonshire, &c. ; in this style rooms are oftener found over them than at an earlier period, but in other respects they do not differ materially from those of the Norman style<sup>d</sup> (Plate 116): at Chevington, Suffolk, is a wooden porch of Early English date, but much impaired by modern work. In the Decorated style wooden porches are not unfrequently found; they are of one story only in height, sometimes entirely enclosed at the sides, and sometimes with about the upper half of their height formed of open screen-work; the gables have barge-boards, which are almost always feathered, and more or less ornamented; good specimens remain at Warblington, Hampshire; Horsemenden and Brookland, Kent; Aldham, Essex; Hascombe, Surrey; Northfield, Worcestershire, &c. (Plate 117); stone porches of this date have, not unusually, a room over them, as they have also in the Perpendicular style (Plate 118): of this last-mentioned style there are many wooden porches, which differ but little from those of the preceding, except that the upper half

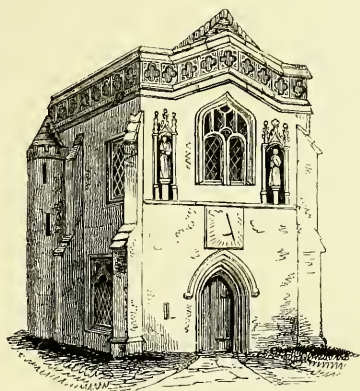
<sup>d</sup> Some of the foreign porches of this date are very splendid, and they are sometimes open at the sides as well as in front, as at the cathedral of Chartres, the church at Guibray, in Normandy, and that of Notre Dame at Dijon; this last occupies the whole width of the building, and is divided into three compartments corresponding with the body and aisles, and is two bays deep, with a fine stone groined ceiling: among porches of this kind may be included the front of Peterborough cathedral, which consists of three large

arches rising to the top of the building, and standing in advance of the wall so as to form a sort of portico. At a subsequent period high open porches of this character were sometimes adopted in France, as at the west end of the church at Alençon and St. Maclou at Rouen; both these are of Flamboyant work; they are three arches in width, covering the whole breadth of the building, and that at each end is set slanting and unites with the wall of the church, so that in plan the porches form three sides of a polygon.



of the sides is almost always formed of open screen-work ; examples remain at Halden, Kent ; Albury, Surrey, &c.

It is common to find porches of all ages considerably ornamented ; those of the Norman style, and perhaps also the Early English, have the decorations principally on the inside and about the doorway ; those of later date are often as much enriched externally as internally, and sometimes more so : the room over the porch frequently contains a



St. Peter's-in-the-East, Oxford.

piscina, which shews that it once contained an Altar, and was used as a chapel, and is sometimes provided with a fire-place, as if it had served for a dwelling-room<sup>e</sup>. Some porches have the roofs entirely formed of stone, both externally and internally, as at Barnack, Northamptonshire ; St. Mary's, Nottingham ; Strelly, Nottinghamshire ; All Saints, Stamford (Plate 118) ; Arundel, Sussex, &c. The foregoing observations apply to church porches<sup>f</sup>, but some domestic buildings are also provided with them, of which a fine example, of Decorated date, exists attached to the hall of the Archbishop of Canterbury's palace at Mayfield, Sussex : they have sometimes rooms over them, and are carried up as many stories in height as the rest of the building ; in houses of the time of Elizabeth the porch is almost always carried up to the main roof of the building. Small chapels attached to churches are sometimes called porches<sup>g</sup>. See GALILEE.

<sup>e</sup> This was sometimes, perhaps, for the use of an anchorite.

<sup>f</sup> At a very early period persons of rank or of eminent piety were allowed to be buried in the porch ; subsequently interments were permitted within the church, but by the canons of King Edgar it was ordered that this privilege should be granted to none but good and religious

men. Previous to the Reformation parts of the services for baptism, matrimony, and the churching of women, were performed in the porch. Within the porch sometimes exists the ancient stoup for holy-water. See SToup.

<sup>g</sup> The Latin term *porticus*, which certainly sometimes means a porch, is used by middle age authors in various senses ;

“Corpus meum ad sepeliendum sub *porchea* vel in introitu ecclesiæ Sancti Michaelis in Berefrido.”

Test. Thom. de Yarom. 1342. Test. Ebor. 4.

“Item unum *porg*’ super ostium cameræ suæ.”

Works at Durham, 1343-1374. Hist. Dunelm. Scrip. tres, cxlij.

“And in the north side of the Chirche the said Will. Harwode shall make a *Porche*: the owter side of elene Assheler, the inner side of rough stone, containing in length xij fete, and in brede as the botrasse of the said body wol soeffre; and in hight according to the Isle of the same side, which (with) resonable lights in aither side, and with a squire embatailment above.”

Cont. for Fotheringhay Church, p. 25.

“Longitudo . . . quæ incipit in parte occidentali latitudinis brachiorum quasi anglie a *porche* usque principium navis ecclesiæ continet 7 virgas.”

Will. of Worcester, p. 292.

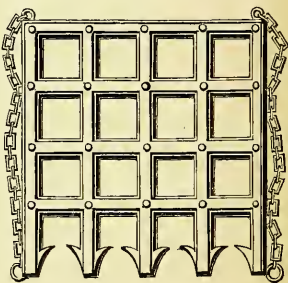
“My body to be buried in the Church of Kellowe in my *Porch* of o<sup>r</sup> Ladye there betwixt my Wife there and the Alter ende.”

Will of John Trollop, 1522. Durham Wills, p. 105.

“At the east ende of the north alley of the quire, betwixt two pillars opposite one to the other, was the goodly fair *Porch* called the anchoridge; having in it a marvellous fair rood, with the most exquisite pictures of Mary and John, with an altar for a monk to say daily mass.”

Antient Rites of Durham, p. 29.

PORTCULLIS<sup>h</sup>, *Portcoles*, FR. *Herse*, ITAL. *Saracinesca*: a massive frame, or grating, of iron or wooden bars used in the middle ages to defend gateways. It was made to slide up and down in a groove formed for the purpose in each jamb, and was usually kept suspended above the gateway, but was let down whenever an attack was apprehended: the principal entrances of almost all fortresses were provided with several portcullises in succession, at some little distance apart: the grooves for them are found in buildings of the Norman style<sup>i</sup>.



Henry VIIIth's Chapel, Westminster.

“*Portekoles* stronge at every gate.”

Lydgate's Boke of Troye.

“Wrought with our badgies of rede *Roses* and *Poortcoleys*.”

Will of Hen. VII., p. 37.

sometimes for a bay of an aisle, especially if fitted up with an Altar as a chapel. See Bentham's Hist. of Ely, p. 18; and Archæol., vol. xiii. pp. 290, 308.

<sup>h</sup> Mr. E. J. Willson observes that it was

sometimes called *Sarrasin*, probably from its use being learnt in the Crusades.

<sup>i</sup> The portcullis was a badge of the house of Lancaster, and borne by the Tudor kings.

"The Gate House of the Castelle 2. *Porte Colices*." Leland, *Itin.*, vol. i. p. 28.

"Poort colyce, *antepharica, secerniculum*." Prompt. Parv.

"Porte coullys, *barrière coulisse, porte volant, marche coulyz, rateau*." Palsg.

PORTICO, FR. *Portique*, ITAL. *Portico*, GER. *Portif*, Säulengang: a range of columns in the front of a building; when of four columns it is called *tetrastyle*; when of six, *hexastyle*; of eight, *octostyle*; of ten, *decastyle*.

POSTERN, FR. *Poterne*: a private entrance to a castle, town, monastery, or other enclosed building.

"Gradus ad la *Posterne* fracti sunt, et indigent reparacione."

Survey of the Manor of Clarendon, 1272. *Archæol.*, vol. xxv. p. 152.

"At o *posterne* forth they gonne to ride

By a gein path that lay outside

Secretly."

Lydgate's Story of Thebes, fo. 380.

POST, FR. *Poteau*, *Pilier*, ITAL. *Stile*, GER. *Standen*, *Pfoste*: an upright timber in a building; those used in modern roofs are called *king-posts*, or *queen-posts*, according to their number and position (see ROOF): the vertical timbers in the walls of wooden houses were formerly called posts, and the style of work in which they are exposed to view, with the intervals filled with plastering, was sometimes called *post and pane*. (See PANE.) Posts, planted in the ground, either of wood or stone, were formerly placed at the sides of the doors of sheriffs and municipal authorities, probably to fix proclamations and other notices to<sup>k</sup>.

"And xiiii principal *postys*, every *post* xvi fote of lengthe."

Indenture at Salisbury, 1445.

"Si *postes* dun meason estoient, & le rest est eschie, si le gardeine abate les *postes*, nest wast, Car nest meason quant nest walled ne couered."

Le Court leete & Court Baron collect per John Kitchin, 1592, fo. 169.

POYNTELL, *Poynttil*: paving formed into small lozenges, or squares, laid diagonally: the name probably applies in strictness only to tile-paving.

"And y-paved with *Pointtyl*, ich poynt after other." *Piers Ploughman's Crede*, l. 385.

PRECEPTORY, ITAL. *Precettoria*: a subordinate establishment of the Knights Templars, governed by a preceptor.

<sup>k</sup> It may be mentioned that there was other chief magistrate, often in gay colours. This custom is frequently alluded to in old plays. See *Archæologia*, vol. xvii. p. 383—385.

PRESBYTERY, FR. *Presbytère*, ITAL. *Il Presbiterio*: the part of a church in which the high Altar is placed; it forms the eastern termination of the choir, above which it is raised by several steps, and is occupied exclusively by those who minister in the services of the Altar. The name is not unfrequently used in a more extended sense to include the whole of the choir<sup>1</sup>. (See CHOIR.)

PRINT, *Prynt*. A plaster cast of a flat ornament, or an ornament of this kind formed of plaster from a mould.

PRIORY, a monastery governed by a prior. Alien Priories were small conventual establishments, or cells, belonging to foreign monasteries.

PRISMATORY. This word occurs in the contract for Catterick church, where it appears to signify the sedilia in the south wall of the presbytery, but it is probably corrupted by an error of the copyist<sup>m</sup>.

"Also the forsaide Richarde sall make with in the quere a hegh awter ioynand on the wyndowe in the gavill, with thre greses acordaunt thare to, the largest grese begynnynge atte the Reuestry dore, with thre *Prismatories* couenably made be mason crafte with in the same quere."

Cont. for Catterick Church, p. 9.

PRONAOS, ITAL. *Pronao*, GER. *Vorhalle*, *Borderfronte*: the vestibule or portico in front of the cell of a temple.

PROPYLEUM, ITAL. *Propileo*: a portico, court, or vestibule, before the gates of a building; the term is used only in Classical architecture.

PROSTYLE, FR. *Prostyle*, ITAL. *Prostilo*: a portico, in which the columns stand out quite free from the wall of the building to which it is attached: the second order of temples, according to Vitruvius, having pillars in front only. See TEMPLE.

PSEUDO-DIPTERAL, FR. *Pseudo-diptère*, *Faux diptère*, ITAL. *Pseudodittero*, GER. *Falsch=doppelflüglig*: a temple whose general

<sup>1</sup> In some cathedrals and large churches in this country the space behind the high Altar eastward is still called the presbytery; Gervase evidently mentions it as distinct from though adjoining to the choir. See also Bingham, viii. vi. iv.

<sup>m</sup> Mr. Raine considers this word to be a mistake for *Presbyteries*, and if so, "that we have gained a new and appropriate word for the niches which almost every church contains within its altar rails in the south wall," usually called the Sedilia.

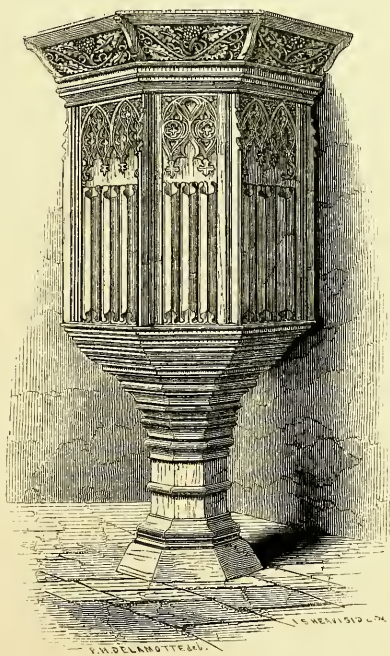


arrangement is dipteral, with the inner range of columns surrounding the cell omitted. See DIPTERAL.

PSEUDO-PERIPTERAL, FR. *Pseudo periptère*, ITAL. *Pseudoperit-tero*, GER. Ein falscher Peripteros: a temple having a peripteral arrangement, but with the columns at the sides attached to the walls. See PERIPTERAL.

PTEROMA, the space between the walls of the cell of a temple and the columns of the peristyle: called also *Ambulatio*.

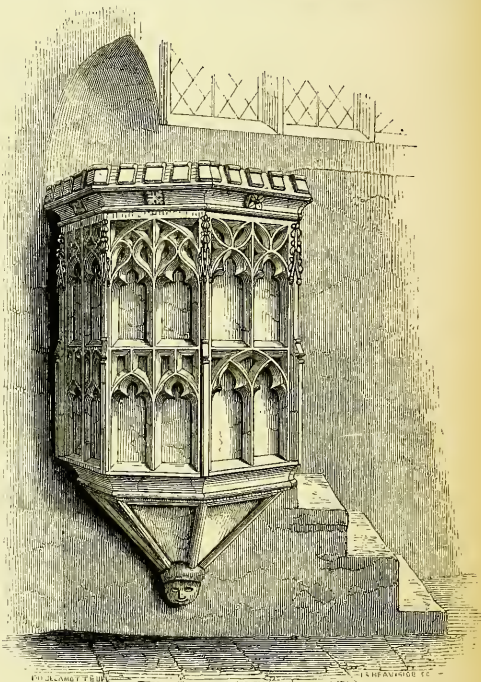
PULPIT, FR. *Chaire*, ITAL. *Pulpito*, *Pergamo*, GER. Kanzel: an elevated stage or desk from which sermons are delivered. They were formerly placed not only in churches but sometimes also in the refectories of monasteries, as at Beverley, Shrewsbury, Chester, &c.; in the cloisters, as at St. Dié, in France; and occasionally in public thoroughfares, as on the north side of the church of Notre Dame, at St. Lô in Normandy, and in the outer court of Magdalene college, Oxford. (Plate 119.) In churches the pulpits were formerly always placed in the nave, attached to a wall, pillar, or screen, and the ecclesiastics and others who occupied the choir during the mass removed into the nave to hear the sermon. Many ancient pulpits exist in our churches, particularly in Somersetshire (as at King's Sutton, Kingsbury Episcopi, &c.), and the adjoining counties; some are of wood, others of stone; the wooden ones are usually polygonal, with the panels enriched with featherings,



Woolvercot, Oxon.



tracery, and other architectural ornaments, and raised upon a single stem; few, if any, of these are earlier than the Perpendicular style; an example exists in the church of Kenton, Devonshire, which retains some of its original painting<sup>n</sup>: stone pulpits are sometimes met with of Decorated date, as at Beaulieu, Hampshire, where there is a specimen very early in the style (Plate 119), but by far the greater number are of Perpendicular work; in design they are very various, but their plan is usually polygonal, and in many cases they are formed like niches in the wall, with projecting fronts, and are approached by concealed stairs, in others the steps are exposed to view; some of them are very highly enriched with architectural ornaments and sculpture, and some are nearly plain: it is not unusual to find ancient pulpits, both of wood and stone, surmounted with ornamental canopies. Numerous wooden pulpits were erected in this country soon after the Reformation in the churches not previously provided with them, a number of which still remain;



Stone Pulpit, Coombe, Oxon.

<sup>n</sup> A fine specimen of a wooden pulpit, of transition character from the Decorated to the Perpendicular style, formerly existed in the church of St. Bartholomew in West Smithfield, London; it was destroyed about the year 1824 to make way for a

modern successor. A pulpit of iron is mentioned to have formerly existed in the cathedral at Durham. This was perhaps a moveable lectern, such as still exists in Rouen cathedral.

some of them are considerably ornamented, and have a rich effect, although the majority are poor; most of these have flat testoons over them, but some have elevated canopies; a remarkably fine specimen of this kind of pulpit remains at Castle Ashby, Northamptonshire°. The pulpits in the large churches on the continent are often of very considerable size, capable of holding more than one person, and most elaborately enriched with a profusion of architectural and sculptured ornaments; a fine specimen, of Flamboyant date, exists in the cathedral at Strasburgh<sup>p</sup>. (Plates 119, 120.)

“*Pulpitum* eciam in ecclesia fecit.” (Hugo Abb. Sci August. Cantuar. 1091—1124.)  
Decem Script., col. 1796.

“Anglice sermocinari solebat populo, unde et *pulpitum* jussit fieri in ecclesia.”  
(Samson Abb. Sci Edmundi, 1182—1211.) Jocelini Cron., p. 30.

“—— he is an heretik

And yuele byleueth,

And precheth it in *pulpit*

To blenden the puple.”

Piers Ploughman's Crede, v. 1315.

**PUNCHIONS.** Small upright timbers in wooden partitions, now usually called studs or quarters.

“vijj *punchions* set up over the same doore to enclose the gutter and the roffe.”

Reperacions done within the Kyngs Tow<sup>r</sup> of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xvii.

**PURLINS, PERLINGS,** FR. *Filiere*, PANNE, ITAL. *Correnti*: the horizontal pieces of timber which rest on the principals, or main rafters, of a roof, and support the common rafters. In some districts purlins are called *ribs*, and rafters *spars*. See ROOF.

**PUTLOG-HOLE,** ITAL. *Buca*, GER. *Stuckloch*: small holes left in walls for the use of the workmen in erecting their scaffolding: the cross pieces of the scaffold, on which the planks forming the floor are laid, are called “putlogs.” These holes are found in walls of almost every age; they are common in Roman work; Vitruvius calls them “columbaria,” from their resemblance to pigeon-holes.

**PYCNOSTYLE,** FR. *Pycnostyle*, ITAL. *Picnostilo*, GER. *Engsäulig*, *Dichtsäulig*: an arrangement of columns in Greek and Roman

° In the canons of 1603 a pulpit was ordered to be placed in every church not previously provided with one.

<sup>p</sup> By middle-age writers the word *pulpitum* is sometimes used to designate the roodloft as well as the pulpit.

architecture, in which the intercolumniations are equal to one diameter and a half of the lower part of the shaft. See TEMPLE.

**QUADRANGLE, Quadrant:** a square or court surrounded by buildings: the buildings of monasteries were generally arranged in quadrangles, as, for instance, the cloisters; colleges and large houses are also often disposed in the same way.

“Antonius de Beke . . . made . . . a *Quadrant* on the South West side of the Castell” (of Bishops Aukland.) Leland Itin., vol. i. p. 73.

“The ffrayter and the chambers stretchyng to the kechyn, with all the *quadrant* of the inner cloyster.” Letters relating to the Supp<sup>n</sup>. of Monast<sup>s</sup>., p. 276.

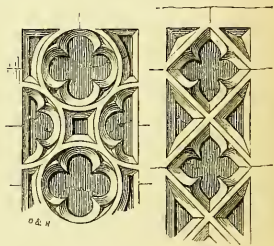
**QUARREL**, a stone quarry; a diamond-shaped pane of glass, or a square one placed diagonally; a small piercing in the tracery of a window<sup>q</sup>; also a small square, or diamond-shaped paving brick or stone.

“Item, in the katur*s*, *quarrelles*, angelles, oyletts, of that est windowe cometh to iiij<sup>r</sup> foot.” Contract for the Beauchamp Chapel, printed in Nichols’s Account.

“Setting up of white Normandy glas, oon rowe of *quarrells* white.”

Accts. of Little Saxham Hall, Gage’s Suffolk, p. 143.

**QUATREFOIL, QUARTER, Cater, Katur, FR. *Quatre-feuille*:** a square panel, or a piercing in the tracery of a window, &c., divided by cusps or featherings into four leaves. Bands of small quatrefoils are much used as ornaments in the Perpendicular style, and sometimes in the Decorated; when placed diagonally they appear formerly to have been called “cross-quarters.” The term quatrefoil is not ancient: it is applied to a panel or piercing of any shape which is feathered into four leaves or lobes, and sometimes to flowers and leaves of similar form, carved as ornaments on mouldings, &c. The pieces of timber used in the construction of wooden partitions are called quarters.



King’s College Chapel, Cambridge.



Quarter from the tomb of R. Earl of Warwick.

<sup>q</sup> Possibly so called from their being so small as to be glazed with a single piece of glass, or quarry.

“Under every principall housing a goodly *quarter* for a scutcheon of copper and gilt to be set in.”

Cont. for Monument of Richd. Earl of Warwick.

“Item, ij hiest small lights, either of them containing a foot and a half. Item, all the *katers*, quarrelles, and oylements. So every of the said windowes conteineth clvi (feet).”

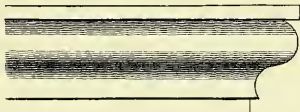
Contract for glazing the windows of the Beauchamp Chapel, Warwick, 1450.

“Leying of *quarters* in the wallys . . . the leyng in of new *quarters* in the walles of the same chambres to fasten the selyng to.”

Reperacions done within the Kyngs Towr of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xxxiii.

QUEEN-POST. See ROOF.

QUIRE, *Quier*, *Qwere*. See CHOIR.

QUIRK. A small acute channel or recess, much used between mouldings. In Grecian architecture  ovolos and ogees are usually quirked at the top, and sometimes in Roman: in Gothic architecture quirks are abundantly used between mouldings.

Quirked ogee.

QUOIN, *Quyn*, *Coy*, *Coyning*, FR. *Coin*, ITAL. *Cantone*, *Can-tonata*, *Bozzo*, *Bugno*, GER. *Eckquader*, *Ecke*, *Winkel*: the external angle of a building. In middle age architecture when the walls are of rough stone-work, or of flints, the quoins are most commonly of ashlar: brick buildings also frequently have the quoins formed in the same manner; and occasionally they are plastered in imitation of stone-work, as at Eastbury house, Essex. The name is sometimes used for ashlar-stones with which the quoins are built; and it appears formerly to have also signified vertical angular projections formed on the face of a wall for ornament.

“The ryche *coynng*, the lusty tablementes.” Lydgate's Boke of Troye.

“On the north syde the same tower, xl. fote *quynys* in Cane ashelar.”

Reperacions done within the Kyngs Towr of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xxix.

RAFTERS, FR. *Chevrons*, ITAL. *Puntoni*, GER. *Sparren*: the inclined timbers forming the sides of a roof, which meet in an angle at the top, and on which the laths or boards are fixed to carry the external covering. See ROOF.

“Longitudo tignorum aulæ, anglice *rafters*, continet 32 pedes.”

Will. of Worcester, p. 270.

RAG-STONE, or RAG-WORK, FR. *Möellon*, is thus defined by



Mr. Rickman,—“flat-bedded stuff, breaking up about the thickness of a common brick, sometimes thinner, and generally used in pieces not much larger than a brick: it is found laid in all directions, though generally horizontally. This stone is often very hard, and frequently plastered and rough-cast; but in some counties neatly pointed with large joints, and looking very well:” in rubble-work the stones are more irregular both in size and shape, and are sometimes larger<sup>r</sup>.

REBATE, RABBET, ITAL. *Battente*, *Buttitoio*: a rectangular recess or groove cut longitudinally in a piece of timber, to receive the edge of a plank, or other work required to fit into it. The notch or recess in a door-post, into which the door fits, is a rebate; boarding is rebated together when the edges are worked in this manner. Stones fitted together in the same way are said to be *joggled*.



“Et solvit Willielmo Blyth pro le rabytyng et factura staykfaldhollis, et replecione eorundem, ijs. ijd.”

Comp. Pr. de Fynkhal, 1488-9. Priory of Finchale, p. cccxxxiiij.

“The mending of the *rabetts* of the wyndowes.”

Reperacions done within the Kyngs Towr of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, App., vol. i. p. xviii.

REFECTORY, *Réfectoire*, FR. *Refectoire*, ITAL. *Refettorio*, GER. Refectorium: the dining-hall, or fraternity, of a convent, college, &c.: the internal arrangement and fittings were very similar to those of the ordinary domestic halls, except that it was not unusually provided with a raised desk or pulpit, from which, on some occasions, one of the inmates of the establishment read to the others during meal-time.

“Porticumque ligneam . . . dormitorio et refectorio conjunctam, flamma vorax consumpsit.”

Vita Oswini, p. 37.

“Dimidiam claustrum et refectorii fecit.”

William of Worcester, p. 341.

REGALS. See ORGAN.

RELIEVING ARCH. See DISCHARGING ARCH.

RELIEVO, RELIEF, the projection given to carved work. See BASSO-RELIEVO.

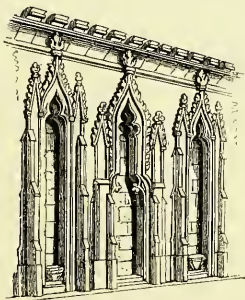
<sup>r</sup> Rag is the name used among quarrymen for the hard rough irregular strata usually lying over the better stone in

many districts. In Kent it is applied to a particular kind of hard lime-stone.



RELIQUARY, FR. *Chasse*, ITAL. *Reliquiario*, GER. *Reliquienfaß*<sup>den</sup>: a small chest, box, or casket, to contain reliques. Depositories of this kind were very common in our churches previous to the Reformation; they were made of wood, iron, or other metals, and occasionally of stone<sup>s</sup>; they were always more or less ornamented, and sometimes were covered with the most costly embellishments. See SHRINE.

REREDOS, DOSSEL, LIARDOS, FR. *Retable*, ITAL. *Postergule*. The wall or screen at the back of an Altar, seat, &c.; it was usually ornamented with panelling, &c., especially behind an Altar, and sometimes was enriched with a profusion of niches, buttresses, pinnacles, statues, and other decorations, which were often painted with brilliant colours; reredoses of this kind not unfrequently extended across the whole breadth of the church, and were sometimes carried up nearly to the ceiling, as at St. Alban's abbey; Durham cathedral; Gloucester cathedral; St. Saviour's church, Southwark; Christ Church, Hampshire<sup>t</sup>, &c. In village churches they were generally simple, and appear very frequently to have had no ornaments formed in the wall, though sometimes corbels or niches were provided to carry images, and sometimes that part of the wall immediately over the Altar was panelled; remains of these, more or less injured, are to be found in many churches, particularly at the east ends of aisles, as at St. Michael's, Oxford; Hanwell and Enstone, Oxfordshire; Solihull, Warwickshire, &c. It was not unusual to decorate the



St. Michael's, Oxford.

<sup>s</sup> A small stone reliquary, of Decorated character, was discovered a few years ago in the wall of the south aisle of Brixworth church, Northamptonshire.

<sup>t</sup> In Arundel church, Sussex, the reredos is a plain wall about eight feet high, not attached to the east wall of the chancel, but with a passage behind it. This wall reaching only up to the sill of

the east window, its being detached is hardly perceived at a little distance. This arrangement of having a passage behind the high Altar appears to have been not unusual, if we may judge by the position of the piscina and sedilia and the priest's door, in some other churches. See ALTAR, p. 11.

wall at the back of an Altar with panellings, &c., in wood, or with embroidered hangings of tapestry-work, to which the name of reredos was given; it was also applied to the screen between the nave and choir of a church. The open fire-hearth, frequently used in ancient domestic halls, was likewise called a reredos<sup>u</sup>.

“Unum *rerdose* broudatum cum crucifixo et imaginibus.”

Receptio bonorum Thom. Hatfield Episc. Dunelm., 1381. Hist. Dunelm. Scrip. tres, p. cliij.

“Lego libros meos . . . sic ut isti libri vendantur, et precium ex ipsis receptum in ornamentum summi Altaris dictæ ecclesiæ Cath. Ebor. videlicet *Reredose* totaliter convertatur.”

Test. Will. Cawod. Canon, Ebor., 1419. Test. Ebor., p. 395.

“Novum opus vocatum le *Reredoose*, ad ostium chori se extendit ad lxi<sup>l</sup>. iiij<sup>s</sup>.”

Structuræ factæ Eccles. Dunelm., 1416, 1446. Hist. Dunelm. Scrip. tres, p. cclxxij.

“*Reredoses* of timber.”

Cont. for Beauchamp Chapel, Warwick.

“The *Reredosse* at the high altare,” and “A *Reredos* bearing the roodeloft departing the quier and the body of the church.” Will of Hen. VI., Nichols, p. 297, 302.

“Chori longitudo de le reredes principalis altaris usque ad finem chori.”

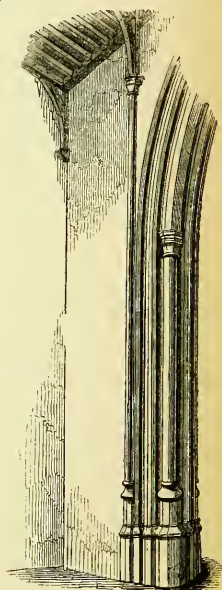
W. de Worcester, p. 242.

**RESPOND, Responder, Respound.** A half pillar or pier, in middle-age architecture, attached to a wall to support an arch, &c. They are very frequently used by themselves, as at the sides of the entrances of chancels, &c. and are also generally employed at the terminations of ranges of pillars, such as those between the body and aisles of churches. In these last-mentioned situations they usually correspond in form with the pillars, but are sometimes different.

“Ten mighty pillars, with four *respounds*.”

Cont. for Fotheringhay Ch., p. 23.

“The same quier (of Eton college chapel) shall conteyn in breadth from side to side within the *respondes*, 22 fete: . . . the body of the same church between the yles shall conteyn in breadth within the *responders* 32 fete: . . . the yle on the other side



Fotheringhay, Northants.

<sup>u</sup> The use of these was continued in living, and is still continued in the hall of some of the college halls in Oxford until Westminster college, and Reredos was within the memory of many persons now the name commonly applied to them. See

of the body of the church shall conteyn in breadth fro *respond* to *respond* 15 fete.”

Will of Henry VI., Nichols, p. 297.

RESSAUNT, ~~R~~essant, an old English term for an ogee-moulding.

“A ressaunt.” “A double ressaunt.” “A double ressaunt wyth a filet.” “A ressaunt lorymer,” (larmier, with a projection, or drip.)

William of Worcester, pp. 220, 269.

Redcliffe Church, Bristol.



RETICULATED WORK, FR. *Appareil réticulé*, *Mur Maillé*, ITAL. *Opera reticolata*, GER. *Reßförmiges Mauerwerk*, masonry constructed with diamond-shaped stones, or square stones placed diagonally. See MASONRY.

RETURN, ~~R~~etourne: the terminations of the dripstone or hood mould of a window or door. See DRIPSTONE-TERMINATION.

“Et eisdem pro factura ij formeys chaumeres *retournes* corbels transowms j sol skownshiom pro ij fenestris.”

Accompts for building Pyttington Hall, A.D. 1450. Hist. Dunelm. Script. tres, p. ccxxv.

REVEAL, REVEL. The side of an opening for a window, doorway, &c. between the framework and the outer surface of the wall. The term is principally used in reference to apertures which are cut straight through a wall, like modern doors and windows.

REVESTRY. See VESTRY.

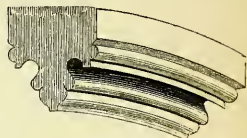
RIB<sup>x</sup>, FR. *Nervure*, ITAL. *Costola*, GER. *Rippen*. A projecting band on a ceiling, &c. In middle-age architecture ribs are very extensively employed to ornament ceilings, both flat and vaulted; more especially the latter, when groined. In the earliest Norman vaulting the ribs generally consist of mere flat bands crossing the vault at right angles, the groins as well as the apex being left perfectly plain. As the style advances the ribs become moulded, and are also applied to the groins, and are sometimes enriched with zigzags and other ornaments peculiar to the style, with carved bosses at the intersections, as at the churches of Iffley, Oxfordshire, and Elkstone, Gloucester-

the extract from Harrison in 1570, under the word Chimney. In the description of Britain, prefixed to Holinshed's Chronicles, we are told that formerly before chimneys were common in mean

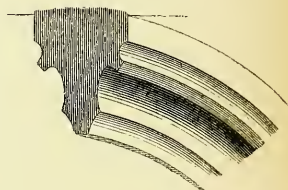
houses, “each man made his fire against a *reredosse* in the hall, where he dined and dressed his meat.”

<sup>x</sup> Plate 77.

shire. (Plate 144.) In Early English vaulting, and that of all subsequent periods, the groins are invariably covered by ribs, and the intersections are generally ornamented with bosses or other decorations. In the Early English style it is seldom that more ribs are used than those which cross the vault at right angles (cross-springers) and the (diagonal) ribs upon the groins, with, sometimes, one at the apex. (Plates 144, 145.) In the Decorated style additional ribs are introduced between the diagonal and cross-springers, following the curve of the vault, and frequently also in other parts, running in different directions, and uniting the whole into a kind of network, as at Tewkesbury abbey, Gloucestershire: the apex of the vault is almost invariably occupied by a rib, which is often slightly curved upwards between the bosses. When they are numerous it is not unusual to find that the more important ribs are of larger size than the others. In ordinary Perpendicular vaulting ribs are applied much in the same way as in the preceding style, but they are sometimes employed in greater profusion and in more complicated arrangements, by which the effect is by no means always improved, as at St. Mary Redclyff church, Bristol. In fan-tracery vaulting the ribs radiate from the springing of each pendentive, and generally become multiplied as they rise upwards, so that the whole surface is covered with tracery, which is usually enriched with featherings and other decorations. (Plate 146.) Many churches, and some other ancient buildings, have raised ceilings, of wood or plaster, formed on the undersides of the timbers of the roof; a few of these, which are as old as the Decorated and Early English styles, are sparingly ornamented with small ribs; there is generally one along the top and others crossing it at considerable intervals; in some instances the ribs are more numerous



Westminster Abbey.



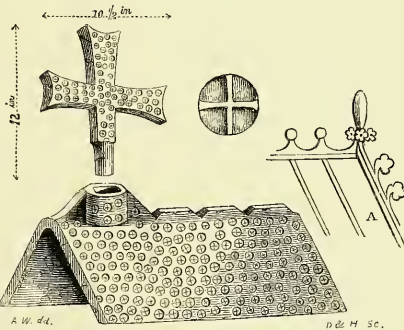
Clery.



in both directions, so as to divide the surface into rectangular compartments or panels: in the Perpendicular style ceilings of this kind are almost invariably formed in cants, which are divided into squares by small ribs with bosses, shields, or flowers, at the intersections; flat ceilings also, which are common in this style, are frequently divided into squares, and sometimes into other patterns, by moulded ribs. In the time of Queen Elizabeth and James I. ribs were much used on plaster ceilings, and were often arranged with considerable intricacy: at this period the intersections were usually either plain or ornamented with small pendants. (Plate 121.) In some districts the purlins of a roof are called ribs<sup>y</sup>.

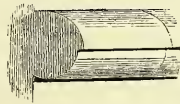
RIDGE, *Rudge*, FR. *Faîte*,  
*Fattage*, ITAL. *Comignolo*.

The upper angle of a roof; it has usually, though by no means always, a piece of timber running along it, called the ridge-piece, upon which the upper ends of the rafters rest: the tiles with which it is covered are frequently called ridge-tiles; these are sometimes made ornamental, a remarkable instance of which was lately found at Great Malvern<sup>z</sup>. See CREST-TILES.



Great Malvern Priory Church, Worcestershire.

ROLL-MOULDING. This term has been popularly, but very incorrectly, given to a moulding much used in Decorated and late Early English work,



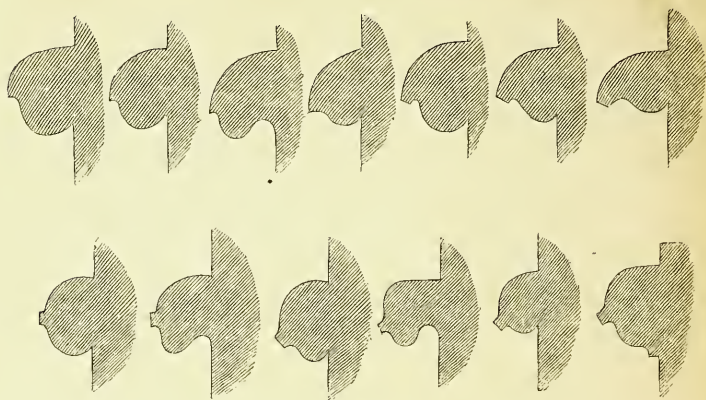
<sup>y</sup> No settled nomenclature has yet been adopted for the different ribs, nor is it possible to apply names that will define all the varied modes in which they are arranged: the following, as far as it goes, does not appear to be objectionable: the *longitudinal rib* runs along the apex of the main vault; the *transverse rib* crosses this and runs along the apex of the cross vault; the *diagonal ribs* cover the main groins, and cross each bay of vaulting diagonally, uniting at the intersection of

the longitudinal and transverse ribs; the *cross-springer* crosses the main vault at right angles; the *wall-rib* occupies the angle at the end of the vault, where it stops against a wall.

<sup>z</sup> The cross is given on the authority of a portion of one found in digging at the east end of the church; [A] is from contemporary painted glass in the church, and illustrates the manner in which the other parts of the crest were probably finished.



especially in strings and dripstones: its varieties are numerous,



and though some of them bear resemblance to a roll, others are very different, as is shewn by the few annexed sections. Some of these varieties, in which the square fillet is more decidedly marked, have been popularly called "The Roll and Fillet Moulding."



ROMAN ARCHITECTURE, FR. *Architecture Romaine*. Roman architecture differs considerably from Grecian both in general aspect and in the details; it also embraces two additional orders, the Tuscan and Composite, which were unknown to the Greeks. The mouldings are rounder and often more prominent; the enrichments both in design and execution are bolder, and are frequently used in greater profusion, while figures are comparatively seldom introduced; the entablatures in many cases are broken over the columns; the pediments are steeper, and the shafts of the columns, instead of diminishing in a straight line from the base to the capital, are very often slightly curved. The arch also, which appears to have been unknown to the Greeks, was brought into general use by the Romans, and greatly affected the character of their architecture; at its first introduction it was made subordinate to the columns and

entablature, but it soon came to be regarded as a more important principle, and was adopted as one of the leading features: many late Roman buildings have been vaulted. In general appearance Roman architecture is less chaste and simple than the Grecian, but it is bolder, richer, and in many respects more imposing.

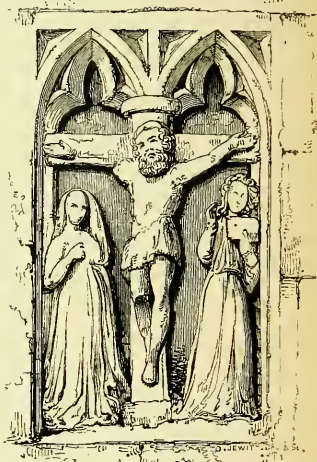
ROMAN ORDER, a name sometimes given to the Composite order.

ROMANESQUE STYLE, FR. *Architecture Romane*. A general term for all the debased styles of architecture which sprung from attempts to imitate the Roman, and which flourished in Europe from the period of the destruction of the Roman power till the introduction of Gothic architecture. It is thus described by Dr. Whewell<sup>a</sup>: "Its characters are a more or less close imitation of the features of Roman architecture. The arches are round; are supported on pillars retaining traces of the classical proportions; the pilasters, cornices, and entablatures, have a correspondence and similarity with those of classical architecture; there is a prevalence of rectangular faces and square-edged projections; the openings in walls are small, and subordinate to the surfaces in which they occur; the members of the architecture are massive and heavy; very limited in kind and repetition; the enrichments being introduced rather by sculpturing surfaces, than by multiplying and extending the component parts. There is in this style a predominance of *horizontal* lines, or at least no predominance and prolongation of vertical ones. For instance, the pillars are not prolonged in corresponding mouldings along the arches; the walls have no prominent buttresses, and are generally terminated by a strong horizontal tablet or cornice."—"This same kind of architecture, or perhaps particular modifications of it, have been by various persons termed Saxon, Norman, Lombard, Byzantine, &c. All these names imply suppositions, with regard to the history of this architecture, which it might be difficult to substantiate; and would, moreover, in most cases, not be understood to

<sup>a</sup> Notes on German Churches, p. 31. ed. 1835.

describe the style in that generality which we learn to attribute to it, by finding it, with some variations according to time and place, diffused over the whole face of Europe."

**Rood, Rode.** A cross or crucifix; the term is more particularly applied to the large cross erected in Roman Catholic churches over the entrance of the chancel, or choir; this is often of very large size, and when complete is, like other crucifixes, accompanied by the figures of St. John and the Blessed Virgin, placed one on each side of the foot of the cross; but these are often omitted. Lights are frequently placed in front of these roods, especially on certain festivals of the Church.



Sherborne, Dorset.

"Whenne that he to the kyrke come,  
 "To-flore the *rode* he knelyd anon,  
 "And on hys knees he felle:"

Reliqu. Antiq. II. 94.

"Also above the height of all upon the wall stood the goodliest and most famous *rood* that was in all this land, with the picture of Mary on one side of our Saviour, and that of St. John on the other, with two splendent and glittering archangels, one on the side of Mary, and the other on the side of John."

Antient Rites of Durham, p. 57.

"Whether they have a *Rood* in their church of a decent stature with Mary and John, and an image of the patron of the same Church."

The Articles of Visitation for the Diocese of Canterbury, set forth by Cardinal Pole in 1567.  
 Cardwell's Documentary Annals, vol. i. p. 173.

**ROOD-BEAM, ROOD-LOFT, HOLY-LOFT, FR. *Jubé*, GER. *Letter*.**  
 The rood spoken of in the last article was supported either by a beam called the rood-beam, or by a gallery, called the rood-loft, over the screen, separating the choir, or chancel, of a church from the nave. Rood-lofts do not appear to have been common in this country before, if so soon as the fourteenth century; they were approached from the inside of the church, generally

by a small stone staircase in the wall, which is often to be found in churches which have lost all other traces of them. The front was frequently richly panelled, and the underside formed into a large coved cornice or ornamented with small ribs and other decorations, connecting it with the screen below. Although most of the rood-lofts in this country have been destroyed, a considerable number of examples (more or less perfect) remain, as at Long Sutton, Kingsbury Episcopi, Barnwell, Dunster, Timberscombe, Minehead, and Winsham, Somersetshire; Newark, Nottinghamshire; Charlton-on-Otmoor, and Handborough, Oxfordshire; Merevale, Knowle, and Worm-Leighton, Warwickshire; Flamsted, Hertfordshire; Uffendon, Bradninch, Collumpton, Dartmouth, Kenton, Plymtree, and Hartland, Devon, &c.<sup>a</sup> The rood-loft was occasionally placed above the chancel-arch, as at Northleach, Gloucestershire.

“Supra pulpitum *trabes* erat, per transversum ecclesiæ posita, quæ crucem grandem et duo cherubin et imagines Sanctæ Mariæ et Sancti Johannis Apostoli sustentabat <sup>b</sup>.”

Gervase—Decem Scrip., col. 1293.

“He died when I came fro Hierusalem,

And lieth in graue vnder the *Rode beam*.”

Chaucer, fo. 35.

“Sold to Jamys Leuson esquire, Thomas Picto, and Richard Warde, all the tyle, shyngle, tymber, stone, glasse and iron, one marble grave stone, the pavementes of the church, quyer and chapelles, with *rode lofte*, the pycles of Cryst, Mary and Johan, beyng in the church and chauncell of the Austen Fryers, besydes the towne of Stafford.”

30th Hen. VIII. Letters relating to Suppression of Monasteries, 272.

“Paid . . . for setting up the Flemish organ in the *rood loft*, by four days, *xxd.*”

Accounts of Louth Steeple. Archæol., vol. x. p. 91.

1555. “Received for the *holy loof* lyghtes 33s. 4d.”

Accompts of St. Helen's, Abingdon. Archæol., vol. i. pp. 12, 16.

**ROOD-TOWER, ROOD-STEEPLE.** This name is sometimes applied to the tower built over the intersection of a cruciform church. The term Rood-arch is sometimes applied to the arch between

<sup>a</sup> Those at Bradninch, Collumpton, and Hartland, retain the original painting and gilding: at Hartland this has been newly varnished, which has brought out the colouring with very good effect. The examples at Dartmouth and Kenton are very elaborate work, and are said by tra-

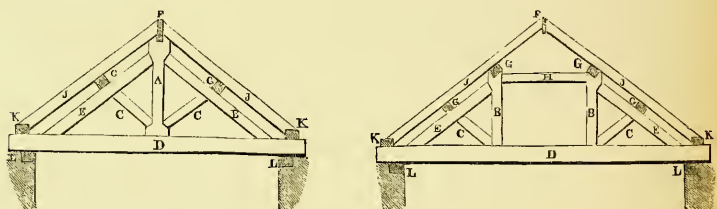
dition to have been taken at sea by a Dartmouth privateer, on the voyage from Flanders to Spain.

<sup>b</sup> Gervase is here describing the state of Canterbury cathedral before the fire in 1174: the “pulpitum” was the Jube between the nave and choir.



the nave and chancel, from its being immediately over the rood-loft.

**Roof.** The external covering on the top of a building; sometimes of stone, but usually of wood overlaid with slates, tiles, lead, &c. The form and construction of the timber-work of roofs differs materially according to the nature of the building on which it is to be placed, and any attempt to notice all the varieties would far exceed the limits of this work. The main portions of the framing, which in most cases are placed at regular intervals, are called *trusses*, *principals*, or a *pair of principals*; these, in ornamental open roofs, are the leading features and in some ancient roofs are contrived with an especial view to appearance. The accompanying diagrams of two of the simplest kinds of modern roofs will serve to explain the names of the



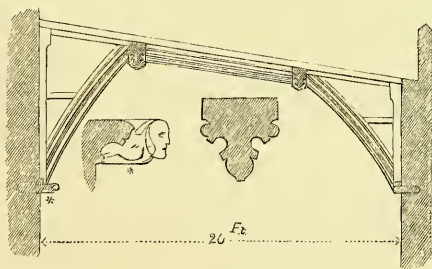
most important timbers: a *king-post* roof has one vertical post in each truss, a *queen-post* roof has two: A. *king-post*; BB. *queen-posts*; CCCC. *braces*, or *struts*; DD. *tie-beams*; EEEE. *principal rafters*, *blades*, or *backs*; FF. *ridge-pieces*; GGGGGG. *purlins*; H. *collar*; JJJJ. *common rafters*; KKKK. *pole-plates*; LLLLL. *wall-plates*.

Of the construction of the wooden roofs of the ancients very little is known, but it was probably of the most inartificial kind, and, judging from the form of their pediments, the pitch of them was low: some small buildings still retain their original roofs of marble, as the Tower of the Winds, and the Choragic Monument of Lysicrates at Athens. The Mausoleum of Theodoric at Ravenna has a domed roof, formed of a single block of stone, nearly thirty-six feet diameter.

Saxon roofs were elevated, but to what degree we have no



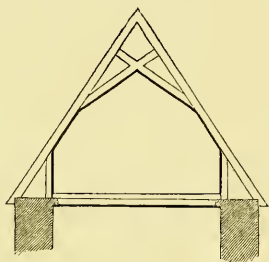
certain account; neither is there satisfactory evidence of their internal appearance; the illuminations in manuscripts seem to represent them as often covered with slates, tiles, or shingles. Norman roofs were also raised, in some cases to a very steep pitch, but in others the elevation was more moderate, the ridge being formed at about a right angle: it does not appear that at this period the construction was made ornamental, although, doubtless, in many cases the framing was open to view: the covering was certainly sometimes of lead, but was probably oftener of a less costly material. Early English roofs were generally, if not always, made with a steep slope, though not universally of the same pitch; sometimes the section of the roof represented an equilateral triangle, and sometimes the proportions were flatter; a few roofs of this date still exist, as on the nave of Hales Owen church, Shropshire; this originally had tie-beams across it, and under every rafter additional pieces of timber are fixed, which are cut circular, so that the general appearance is that of a series of parallel ribs forming a barrel vault; this seems to have been a common mode of improving the appearance of roofs in this style before any important ornaments were



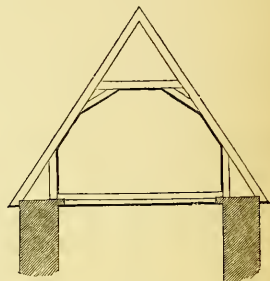
applied to them; the additional pieces under the rafters were usually either quite plain or only chamfered on the edges; a moulded rib sometimes ran along the top, and a cornice next the wall-plate, both of which were generally small, the tie-beams also were frequently moulded<sup>c</sup>. When first the approach of the Decorated style began to exercise an influence, the roofs, though still of the same construction, became somewhat more ornamental, a good specimen of which did exist on the chancel of the old church (now destroyed) at Horsley, Gloucestershire; this had a

<sup>c</sup> See KING-POST, where part of one of the tie-beams at Old Shoreham church, Sussex, with the tooth ornament on it, is represented.

flower or other ornament carved at the top of each of the circular ribs; the king-post and tie-beam were both moulded, and the latter had moulded circular braces both above and below it, the lower ones supported on corbel heads: there are also roofs existing of this date, and some probably earlier, in country churches, the insides of which are formed into a series of flat spaces, or cants; they are usually quite plain, with the exception of the tie-beam and cornice, which are frequently moulded, and the king-post which is commonly octagonal with a moulded capital and base: of a later period roofs of this kind are extremely common in some districts, but they are generally to be distinguished from the earlier specimens by being arranged in seven cants instead of six<sup>d</sup>; of the older description good examples remain at



Early Roof.



Later Roof.

Chartham church, Kent, and on the south aisle of Merrow church, Surrey; most of these roofs are now ceiled, but probably many of them were originally open. As the Decorated style advanced, the leading timbers of the principals were often formed into an arch by the addition of circular braces under the tie-beams, the beams themselves being also frequently curved; the spandrels formed by these braces were very usually filled with pierced tracery, and the timbers generally were more moulded and enriched than in the earlier styles; where the lines of mouldings were interrupted they very commonly terminated in

<sup>d</sup> When these roofs have either tie-beams or cornices with mouldings upon them, the character of the mouldings will decide their date; but in the absence of

these, the number of cants may be considered as tolerably conclusive, though there are probably exceptions to this rule.

carved leaves or other ornaments : sometimes the tie-beams were omitted in roofs of high pitch, but the principals were generally arched. (Plates 123—125\*.) The roofs of domestic halls, in the Decorated style, appear to have been more enriched than those of churches ; that of Malvern priory had a variety of cross-braces above the tie-beams cut into ornamental featherings (Plate 123) : that of the Archbishop of Canterbury's palace at Mayfield, Sussex, was supported on stone arches spanning the whole breadth of the room (about forty feet) ; this kind of construction is also partially used in the hall at The Mote, Ightham, Kent ; at Nursted Court, in the same county, the roof of the hall, which was destroyed a few years ago, was mainly supported on circular wooden pillars, with flowered capitals, which stood a short distance from the walls ; a roof of very similar construction to this still exists at Temple Balsall, Warwickshire. In the Perpendicular style hammer-beam roofs<sup>e</sup> were introduced, one of the finest specimens of which is that on Westminster Hall, and, together with them, most numerous varieties of construction for the sake of ornament ; these are far too manifold to be enumerated, but a few of simple character are given in Plates 124, 125, 125\* ; specimens also exist in many churches<sup>f</sup> and halls, some of which are extremely magnificent, and are enriched with tracery, featherings, pendants, and carvings of various kinds, in the greatest profusion. Many roofs in this style were nearly or quite flat ; these when plain had the timbers often exposed to view and moulded ; in other cases they were ceiled with oak and formed into panels, and were usually enriched with bosses and other ornaments of similar description to those of the higher roofs ; good examples remain at Cirencester church, Gloucestershire. On halls hammer-beam roofs were principally used, but on churches other kinds of construction were more prevalent.

<sup>e</sup> See Hammer-beam.

<sup>f</sup> Sparsholt, Berks ; St. Mary's chapel, Stourbridge, near Cambridge, has the ball-flower on the beams ; the date of the

roof is said to be about 1390, 1. Some very fine examples exist in the district around Wisbeach.

There are some middle-age buildings, principally vestries, apses, and porches of churches, which are entirely roofed with stone; some of these are of Norman date, as the apse of St. Nicholas's church at Caen; others are later, as the south porch of Barnack church, Northamptonshire, which is Early English<sup>g</sup>; at Willingham church, Cambridgeshire, is a vestry of Decorated date with a roof of this kind; other examples exist on the south porches of St. Mary's, Nottingham, and Strelley, Nottinghamshire<sup>h</sup>, and on a small building attached to the south side of the chancel of Rushton church, Northamptonshire; these are all of considerable elevation, and most of them are vaulted within, but that at Willingham is supported upon ornamental arched ribs<sup>i</sup>. At Losches, in Touraine, the whole church is roofed entirely with stone, the apses in the manner already described, and the body, which is a parallelogram without aisles, is covered by two low hollow octagonal pyramids or spires.

ROSE WINDOW, FR. *Rose*, *Rosace*: a name sometimes given to a circular window. See WINDOW.

ROUGH-CAST, ITAL. *Arricciatura*: coarse plaster-work, used on the outsides of buildings.

"The bullwark as aforesayd to be new *roughecaste* with mortar."

Survey of the Tower of London, 23rd Hen. VIII.—Bailey's Hist. of the Tower, App., vol. i. p. xiv.

ROUGH-SETTER, ROUGH-MASON: an old term for a mason who only built coarse walling, as distinguished from a free-mason who worked with mallet and chisel.

"And during all the sayd werke the seid Will. Horwode shall nether set mo nor fewer Free Masons, *Rogh Setters*, ne Leyes thereupon."

Cont. for Fotheringhay Ch., p. 29.

"... none artificer nor labourer hereafter named, take no more nor greater wages, than hereafter is limited . . . that is to say a free mason, maister carpenter, *rough mason*, bricke layer, . . . nor ioyner, from Easter to Michelmas every of them vjd. for the day without meate and drink and with meate and drinke iiijd."

The booke for a Justice of peace, 1559, fo. 17.

<sup>g</sup> Some Early English barns exist having the roofs framed from the ground, so as to be independent of the walls, as at Peterborough, Ely, and Bradford, Wilts.

<sup>h</sup> The south porch at Trowell, in the same county, formerly had a similar roof.

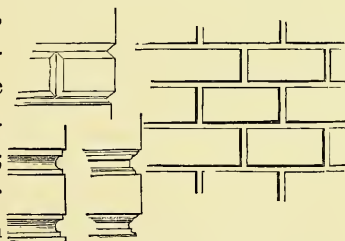
<sup>i</sup> A plate of the interior of this is given in Lysons' *Magna Britannia*.

RUBBLE, RUBBLE-WORK, ROUGH-WALLING, FR. *Hourdage*, *Remplage*, ITAL. *Muraglia di getto*, GER. *Rauhes-Werf*, *Ban-  
dsteinmauer*: coarse walling constructed of rough stones, not large but of great irregularity both in size and shape, and not so flat bedded as in rag-work; in some districts it is often formed of flints: in large buildings, in neighbourhoods where better materials can be obtained for the outer face of the walls, it is in general only used for the insides, or backing, but in other districts the whole substance of the walls is not unfrequently of this construction; it is often found to have been plastered on both sides, but sometimes it was only pointed externally.

“Et erunt dicti muri de puro achiler exteriorius, et de *rough wall* interiorius, cum bono calce bene et sufficienter mixto cemate competenti.”

Cont. for Durham Dormitory, 1401.—Hist. Dunelm. Serip. tres, clxxxviiij.

RUSTIC-WORK, FR. *Bossage*, ITAL. *Opera rustica*, *a bozze*, GER. *Hervor-springendestein*: ashlar masonry, the joints of which are worked with grooves, or channels, to render them conspicuous; sometimes the whole of the joints are worked in this way and sometimes only the horizontal ones; the grooves are either moulded or plain, and are formed in several



different ways: the surface of the work is sometimes left, or purposely made rough, but at the present day it is usually made even.

SACRISTRY, *Sacrarium*<sup>k</sup>, FR. *Sacristie*, ITAL. *Sagrestia*, GER. *Sakristei*: a room attached to a church, in which the sacred vessels, vestments, and other valuables connected with the religious services of the building, were preserved, and in which the priest put on his robes; sometimes included within the main walls of the fabric, and sometimes an adjunct. In England this name does not appear to have been so common as vestry, but on the continent it still prevails. See VESTRY.

<sup>k</sup> See Ducange's Dict. for the various significations of the word *Sacrarium*.



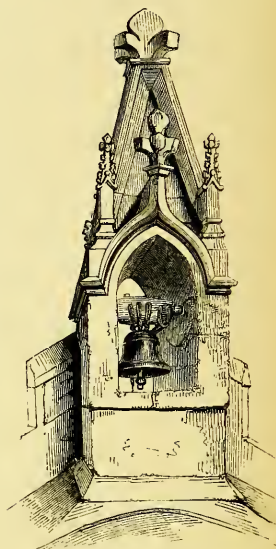
"*Sacrarium* sive locus in quo sacra reponuntur  
sive in quo sacerdos sacras vestes induit." Durandi Rationale.

"They token . . . . .

Releques sacred the holy eke vessels,

Without abode out of the *sacrary*." Lydgate's Boke of Troye.

SANCTE-BELL, SANCTUS-BELL, SAINTS'-BELL, MASS-BELL, ~~Sacring-Bell~~, ~~Saunce-Bell~~. A small bell used in the Roman Catholic Church to call attention to the more solemn parts of the service of the mass, as at the conclusion of the ordinary, when the words "*Sanctus, Sanctus, Sanctus, Deus Sabaoth*," are pronounced by the priest, and on the elevation of the host and chalice after consecration: it is now usually, if not always, a small hand-bell carried by an attendant, and was generally of this kind in England previous to the Reformation, made sometimes of silver; but in some instances a larger bell was used, and was suspended on the outside of the church in a small turret, made to receive it, over the archway leading from the nave into the chancel, and rung by a rope from within; many of these turrets still exist, as at Isham, Rothwell, and Desborough, Northamptonshire; Boston, Lincolnshire; Bloxham, Brize-norton, Swalecliffe, and Coombe, Oxfordshire, &c.; a few still retain the bell, as at Long Compton, Warwickshire.



Long Compton, Warwickshire.

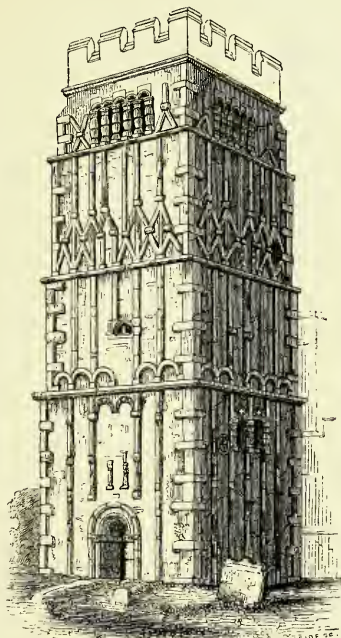
"Lego . . . dictis cantariis . . . j campanam de argento, videlicet j *sacring bell*."

Test. Johan. Depeden. 1402. Test. Ebor. 295.

"Item, ij belles, one a *sauncebelle*." Letters relating to Suppress. of Monast. 270.

SANCTUARY, FR. *Sanctuaire*. The presbytery or eastern part of the choir of a church in which the Altar is placed. See PRESBYTERY and CHOIR.

**SAXON ARCHITECTURE.** The character of the architecture of the Anglo-Saxons has not yet been fully ascertained, neither is it decided whether any specimens of their work still remain<sup>1</sup>. For a considerable time after they had established themselves in this country, their buildings were of wood, and this appears to have been the prevailing material employed at the time of the Conquest<sup>m</sup>, although stone had been occasionally used several centuries earlier. The workmanship of the Saxons was undoubtedly rude, and their buildings are described by early historians as having been very different in character, and very inferior in size, to those erected by the Normans. No timber-work of Saxon date can be in existence at the present



Earl's Barton, Northamptonshire.

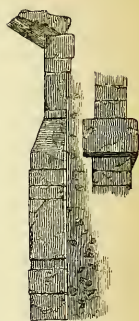
time, but it is contended by some antiquaries that several of our churches exhibit specimens of Saxon masonry; the truth of this theory, however, is not fully established, nor has the subject of Saxon architecture been yet sufficiently investigated to clear away the obscurity in which it is involved. The class of buildings referred to as being considered to belong to this style contain some rather unusual features, and they require to be particularly described, both because they are in themselves remarkable, and because there is a probability that

<sup>1</sup> In treating of this subject it must be needless, at the present day, to refer to the theories of the antiquaries of the last century, which were founded on little else than their own preconceived ideas of what Saxon architecture ought to be; according to these authors such buildings as the churches of Iffley and Barfrestone,

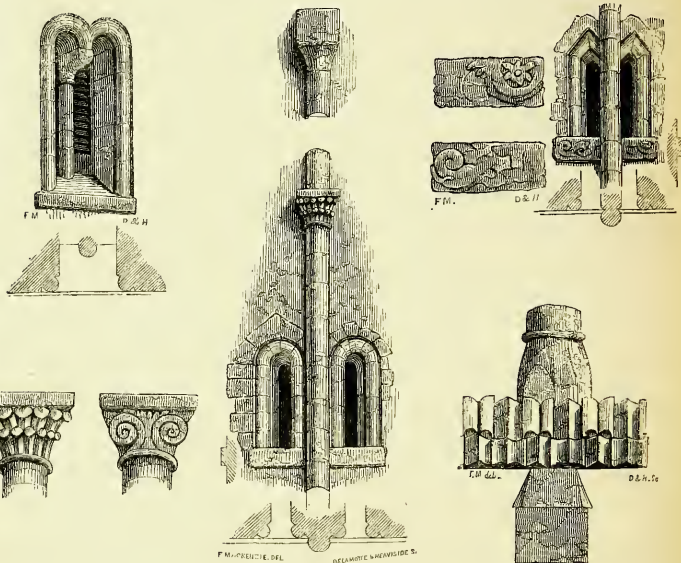
the chancel of St. Peter's-in-the-East, Oxford, and that which has been called "the old Conventual Church" at Ely, are all of dates anterior to the Conquest.

<sup>m</sup> Ordericus Vitalis mentions the erection of a wooden church near Shrewsbury by one of the royal family just before the Conquest.

some of them may be Saxon: the execution is rude and coarse; the walls are built either of rag or rubble, sometimes partly of herring-bone work, without buttresses<sup>n</sup>, and in many cases, if not always, have been plastered on the outside; the quoins are usually of hewn stones placed alternately flat and on end, a kind of construction to which the name "long and short" has been given<sup>o</sup> (Plate 73); the walls are often ornamented externally with flat vertical strips of stone projecting slightly from the surface, somewhat resembling pilasters, which are generally of the same "long and short" construc-



Sompington, Sussex.



Details of Tower, Sompington, Sussex.

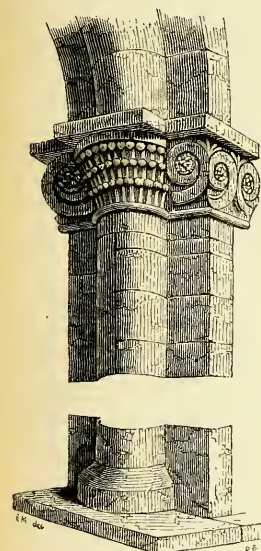
<sup>n</sup> The absence of buttresses is no evidence of date; buildings of all ages are to be found without them.

<sup>o</sup> There are some varieties in this kind of work, two of which are exhibited in Plate 73: in some examples the stones are set flush with the face of the wall, and in others they have a slight projection. This mode of construction has not

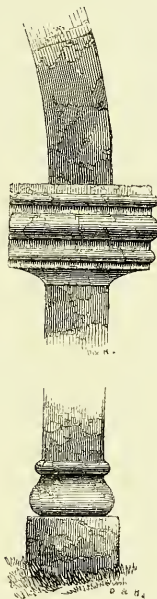
been noticed in Normandy, except that there is an approach to it in part of the west doorway of the church of St. Laurent de Condel. It occurs in the west doorway of the cathedral at Cefalu, in Sicily, a rich building erected by the Normans, given among the plates published in elucidation of Mr. Gally Knight's "Normans in Sicily": it is

tion as the quoins<sup>p</sup>; on towers there are sometimes several tiers of these, divided from each other by plain strings, or bands; semicircular arches and triangles, formed of similar strips of stone, are also used as ornaments; and plain projecting

blocks are frequently associated with these either as imposts, or as bases for the vertical strips which often stand above them. The jambs of doorways and other openings are very commonly of "long and short" work<sup>q</sup>, and when imposts are used, as they generally are, they are usually rude, and often extremely massive, sometimes consisting of plain blocks and sometimes moulded, the mouldings not unfre-



Sompting, Sussex.  
Arch between Tower and Nave.



Corhampton, Hants.

quently bearing a resemblance to Roman work; round the arch there is very often a projecting course, occupying the situation

also found in the west doorway of the church of St. Etienne, Nevers, a building which, although it possesses some features not met with in the churches of this country or of Normandy, has others so identical with the style which we call Norman, that, if the date may be judged of by the same rules, it must be regarded as of the twelfth century. "Long and short" construction is occasionally met with in buildings of a much later age, as at Copdock church, Suffolk, which is of Perpendicular work.

<sup>p</sup> There is a strip of this kind up the middle of each face of the tower of Somp-

ting church, Sussex (Plate 138), the upper part of which is semicircular and not flat, and it is interrupted at intervals with projections coarsely carved like capitals with small leaves on them. The string round the outside of this tower is cut into a rude kind of dentils; and the archway from the tower into the body of the church has the imposts ornamented with coarse carving, and the half pillar attached to each jamb has a complete capital; these features are unusual, and are represented in the cuts in the text, p. 322.

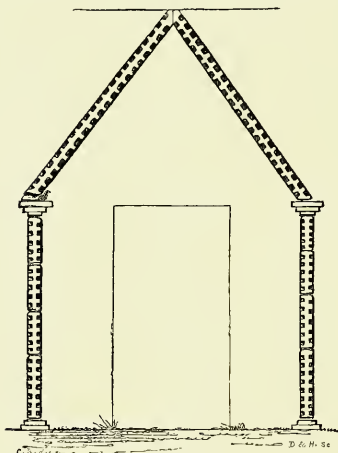
<sup>q</sup> Sometimes of brick, as at Trinity church, Colchester.



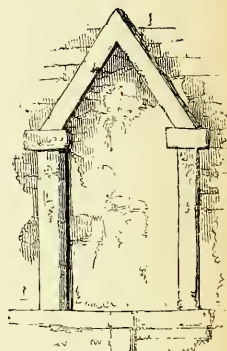
of a hood-moulding, which sometimes stops upon the impost, but more frequently runs down the jambs to the ground, forming a kind of pilaster on each side of the opening<sup>r</sup> (Barnack, Plate 8); it is usually flat, but is sometimes rounded and occasionally notched on the edges, as at Dunham Magna, Norfolk; in some instances the impost is arranged so as to form a capital to each of these projections on the jambs, and they are sometimes provided with bases either formed of plain blocks or



Dunham Magna, Norfolk.



Dunham Magna, Norfolk.



Barnack, Northamptonshire.

rudely moulded. The arches are generally plain, but are occasionally worked with rude and massive mouldings, as the chancel-arch at Wittering church, Northamptonshire; some arches are constructed with bricks (probably all of them taken from some Roman building, as at Brixworth) or thin stones, and these usually have a course of stones or bricks laid upon the top of the arch<sup>s</sup>, as at Britford church, Wiltshire (Plate 8), and Brix-

<sup>r</sup> At Trinity church, Colchester, these are plastered and formed into round mouldings.

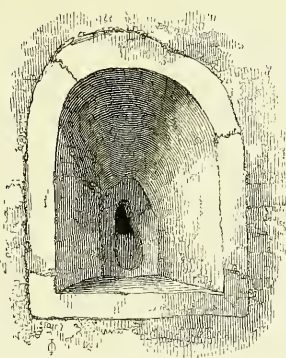
<sup>s</sup> This method of forming arches, with a covering course laid over the voussoirs, was employed by the Romans, and is to be found in the remains of their works in

various places, as at the theatre at Lillebonne (Plate 7), a tower at Autun, and in the walls of Le Mans and Bourges, all in France: it is also used in the clear-story windows of the old nave (Notre Dame des Basses Œuvres) of the cathedral, Beauvais.

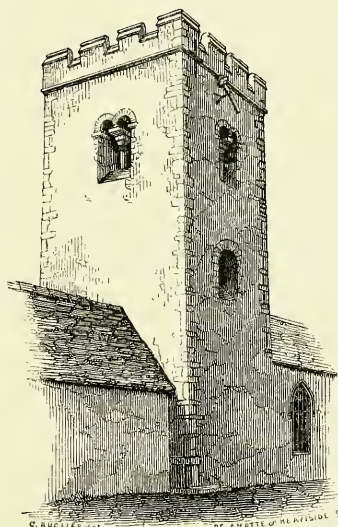


worth church, Northamptonshire (Plate 147): the arches are always semicircular, but some small openings, such as doors and windows, have pointed, or triangular, heads formed of two straight stones placed on end upon the imposts, and resting against each other at the top<sup>t</sup> (Deerhurst, Plate 147). The windows are not large, and, when splayed, have often nearly or quite as much splay externally as internally; in belfries and other situations where they do not require to be glazed, they are frequently of two or more lights divided by small shafts, or pillars, which are very usually made like balusters, and encircled with bands of rude mouldings<sup>u</sup>; these generally have capitals, or imposts, formed of long stones reaching entirely through the wall; in some instances the balusters are oblong in plan, as in the tower of St. Michael's church, Oxford, and in others two are placed together, one behind the other, in order to give better support to these long capitals.

The whole of these peculiarities are not to be met with in



Caversfield, Buckinghamshire.



Dunham Magna, Norfolk.

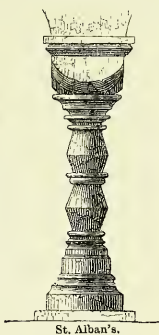
<sup>t</sup> This kind of construction is occasionally to be met with in work of every date, especially over the heads of openings which were not conspicuous, as on the north side of the chancel of Kingsthorpe church, Northamptonshire, and over the belfry windows of the church of Goodnestone, near Wingham, Kent, which

last are of Perpendicular date: "straight-lined" arches of this form are also to be found in Norman work at Norwich; Hadiscoe, Norfolk; and Herringfleet, Suffolk: and in Early English work at Blackland, Wiltshire.

<sup>u</sup> In the old portions of St. Alban's Abbey, erected in the latter part of the

any one building<sup>x</sup>, and in some churches, in which several of them are to be found, they are associated with other features,

eleventh century, some of the small shafts are encircled by bands of mouldings. In the jambs of the clear-story windows, and in an arcade below them, in the choir of the church of St. Etienne, Nevers, are small shafts which bulge out like balusters: they are also found in the Norman turrets at the west end of Tewkesbury Abbey church. (Plate 141).



\* The buildings of this character that have at present been noticed are as follows. Those marked \* are described by Mr. Rickman, and as his general observations are only strengthened by the additional examples, they may with advantage be repeated.

"This list comprises twenty edifices in thirteen counties, and extends from Whittingham, in Northumberland, north, to Sompting, on the coast of Sussex, south, and from Barton on the Humber, on the coast of Lincolnshire, east, to North Burcombe, in the west. This number of churches, extending over so large a space of country, and bearing a clear relation of style to each other, forms a class much too important and extensive to be referred to any anomaly or accidental deviation; for the four extreme points all agree in the peculiar feature of long and short stones at the corners, and those stones of a varied character, and all easily accessible in their respective situations.

"From what I have seen, I am inclined to believe that there are many more churches which contain remains of this character, but they are very difficult

to be certain about, and also likely to be confounded with common quoins and common dressings, in counties where stone is not abundant, but where flint, rag, and rough rubble plastered over, form the great extent of walling." Rickman, 4th edition, p. 301.

It is but just, however, to quote here Mr. Rickman's observation: "I beg to say that in this interesting investigation I owe much to the zeal and activity of my friend William Twopeny, Esq., of the Temple. For the knowledge of several of these churches I am indebted to him; he *first* discovered and examined the two extremes, Whittingham and North Burcombe, each of which I have since visited, and found peculiarly valuable." P. 307. Mr. Rickman's attention was first called to this subject by Mr. Twopeny in 1826.

#### BEDFORDSHIRE.

\*Clapham, tower.

#### BERKSHIRE.

Wickham, tower and chancel-arch.  
Cholsey, tower.

#### BUCKINGHAMSHIRE.

Caversfield, tower.  
Lavendon, tower, (Bloxam).  
Wing, nave and chancel, with polygonal apse.

#### CAMBRIDGE.

\*St. Benet's, tower.

#### DERBYSHIRE.

\*Repton, east end.

#### DURHAM.

Monks' Wearmouth, tower.  
Yarrow, walls of church and chancel, and ruins near it: the tower is Norman.

#### ESSEX.

Boreham, church.  
\*Colchester, Trinity church, part of the tower, &c.  
Feelstead, church.  
Great Maplestead, north door.

evidently original, which so clearly belong to the Norman style as to prove that these buildings are not of Saxon date, as at the churches of Daglingworth, Gloucestershire, and Syston, Lincoln-

## GLOUCESTERSHIRE.

Daglingworth church, except the tower.  
Deerhurst, tower.  
Miserden, church.  
Upleaden, chancel-arch.

## HAMPSHIRE.

Corhampton, church.  
Kilmeston, church.

## HUNTINGDONSHIRE.

Woodstone, tower.

## KENT.

Dover, the ruined church in the Castle.  
Swanscombe, tower.

## LINCOLNSHIRE.

\*Barton on the Humber, St. Peter's, tower.  
\*Ropsley, part of the west end.  
Skillington, part of the church.  
Lincoln, St. Benet's, tower, (Bloxam).  
Syston, tower.

## MIDDLESEX.

Kingsbury, part of church, (now hid by plastering).

## NORFOLK.

Dunham Magna, church.

## NORTHAMPTONSHIRE.

\*Barnack, tower.  
\*Brigstock, church.  
\*Brixworth, church.  
\*Earl's Barton, tower.  
Green's Norton, west end.  
\*Wittering, chancel.

## NORTHUMBERLAND.

Bolam, tower.  
Hexham, crypt.  
\*Whittingham, church.

## OXFORDSHIRE.

\*St. Michael's, Oxford, tower.  
Northleigh, tower, (Bloxam).

## SHROPSHIRE.

Barrow, chancel-arch.  
Stanton Lacey, nave and transept.  
Stretton, church.

## SOMERSETSHIRE.

Cranmore, a triangular door-head, with rude imposts and jambs.

## SUFFOLK.

Barham, part of church.  
Claydon, part of church.  
Gosbeck, part of church.

## SURREY.

Albury, church.  
\*Stoke D'Abernon, some portions of church.

## SUSSEX.

Bishopstone, church.  
Bosham, tower.  
St. Botolph, chancel-arch.  
\*Sompting, tower.

\*Worth, a small part of church.

## WARWICKSHIRE.

Wooten Wawen, substructure of tower.

## WILTS.

\*North Burcombe, east end.  
\*Brytford, north and south doors (now stopped).  
Bremhill, west end.

Somerford Keynes, church.

## WORCESTERSHIRE.

Wyre Piddle, chancel-arch.

## YORKSHIRE.

\*Kirkdale, west end and chancel-arch.  
\*Laughton en le Morthen, north doorway.  
Ripon Minster, crypt.  
York Cathedral, portion of crypt, (Bloxam).  
York, church of St. Mary.

It may very possibly be found, on a careful examination, that some of the churches enumerated in this list do not strictly belong to this class of buildings, but the great majority certainly do, though some of them appear to be clearly Norman work. Further research will, doubtlessly, bring other examples into notice.

shire<sup>y</sup>. In other instances the lower parts of buildings consist exclusively of this peculiar kind of construction, and are surmounted by pure Norman work, which has been raised upon it subsequently to the first erection, as at the tower of Clapham church, Bedfordshire, and Woodstone, near Peterborough. This last class of buildings appears to preponderate in favour of the Saxon theory, for, although the Norman additions have not been observed to be remarkably early in that style, it is not very probable that so material a change would have been made in the architecture unless a considerable interval had elapsed between the erection of the different parts: yet it is quite possible that the influence of a religious establishment, or of some powerful noble or ecclesiastic, may have effected a material alteration in the style of building in particular districts in a very short space of time; or the work may, after a short interruption, have been carried on by other (Norman) builders; these circumstances, however, as well as the fact that some of the churches in which the peculiarities under consideration are found are clearly Norman (and not early in the style), do not very materially weaken the probability that some of these buildings exhibit specimens of real Saxon work, for it may reasonably be supposed that in many parts of the country the Saxon style would have lingered for a considerable time after the Norman invasion, and would have continued to be employed (with an increasing admixture of Norman features) in buildings erected by native workmen. The subject of Saxon architecture has not yet been fully investigated, and one important source of information, the illuminations of manuscripts, from which much additional light may be expected, has been but partially consulted; the attention however which is now so generally directed to the architecture of the middle ages will doubtlessly lead to further research<sup>z</sup>.

<sup>y</sup> Syston is late Norman work, and Daglingworth is probably the same.

<sup>z</sup> Although much very valuable information is to be collected from the illuminations of manuscripts, great caution

is necessary in applying the representations which they contain to the investigation of this subject. Before any reliance whatever can be placed upon them, it must be ascertained that they are the



SCAFFOLD, FR. *Echafaud*, *Echafaudage*, ITAL. *Ponte*, GER. *Bühne*: a temporary erection of poles, planks, &c. for the use of the workmen in building walls, or executing any work which they cannot otherwise reach. A gallery in a church is sometimes called a scaffold. See GALLERY.

"Idem cementarius . . . inveniet omnia et omnimoda caragia . . . ac instrumenta . . . cum *scaffolds*, seyntres, et flekes<sup>a</sup>."

Cont. for Durham Dormitory, 1401. Hist. Dunelm. Scrip. tres, p. clxxxviii.

SCALLAGE, SCALLENGE, a provincial word used in Herefordshire for the detached covered porch at the entrance of the church-yard, commonly called a Lich-gate.

SCAMILLI, plain blocks or sub-plinths placed under columns, statues, &c. to elevate them: they differ from ordinary pedestals in having no mouldings about them, and in being usually of smaller size.

SCAPUS, SCAPE, the shaft of a column; also the apophyges of the shaft.

SCAPPLE. To scapple a stone is to reduce it to a straight surface without working it smooth; usually done by chopping immediately it is dug in the quarry: the term is now used exclusively (or nearly so) in reference to stone, but was formerly

work of Saxon artists; it must also be borne in mind, that during the middle ages there were certain conventional modes of treating most subjects that were represented in illuminations, derived originally from the Greeks, and that this circumstance is likely to have caused many things to be represented very different from the corresponding objects which actually existed in this country at that period, especially buildings and their accompaniments, for it is not very likely that the Saxon illuminators would always have been satisfied with portraying the comparatively plain and rude structures of their own country (even if they had been skilful enough to venture to hold themselves independent of the conventional models); they must therefore, in case they desired to make their work

more ornamental, either have resorted to invention, or, which is much more probable, have introduced forms and decorations derived from foreign sources, and this they appear, occasionally at least, to have done: another difficulty arises from the limited capacity of the artists; it is by no means always easy to distinguish a canopy over a figure, or a doorway, from the gable end of a building. Some good specimens of the illuminations found in Anglo-Saxon manuscripts are engraved in the first number of the *Archæological Journal*.

<sup>a</sup> Flekes, hurdles, which are still called by this name in some parts of the kingdom: hurdles are often used by country workmen instead of planks to form the floor of scaffolding.



applied to timber also, and must have signified the barking of a tree, or, more probably, squaring it with the axe.

“De prostracione et *scapulatione* et cariagio meremii predicti de bosco de Wildewode.” Accts. of the Manor of the Savoy: temp. Rich. II. Archæol., xxiv. p. 299.

“Pro *scapulatione* et waynyng dictarum petrarum.”

Hist. Dunelm. Scrip. tres, p. ccccxliii.

SCARCEMENT, a plain flat set-off in a wall; the term is but little used at the present day.

“Erit etiam planus murus et in fundamento spissitudinis sive latitudinis duarum ulnarum, cum quatuor bonis et securis *scarcementis*.”

Cont. for Durham Dorm. 1398. Hist. Dunelm. Scrip. tres, p. clxxx.

SCONCE. See SQUINCH.

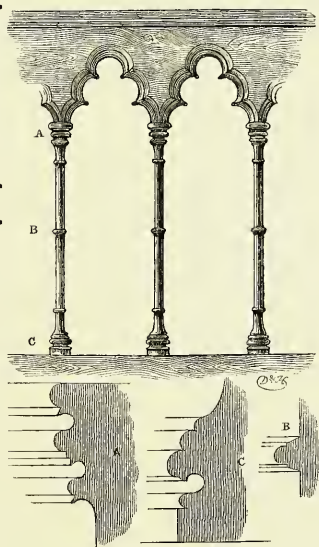
SCOTIA, or TROCHILUS, FR. *Scotie*, *Nacelle*, ITAL. *Guscio*, *Cavetto*, GER. *Regenrinne*: a hollow moulding constantly used in the bases of columns, &c. in classical architecture: the old English name for a corresponding moulding very frequently employed in Gothic architecture is *Casement*. (Plates 12, 75.)

SCOUCHON, SKOUCHON. See SQUINCH.

SCREEN, SKREEN, FR. *Grille*, *Boiserie*, ITAL. *Tramezzo*, GER. *Schrage*: a partition, enclosure, or parclose separating a portion of a room, or of a church, from the rest. In the domestic halls of the middle ages a screen was almost invariably fixed across the lower end, so as to part off a small space which became a lobby (with a gallery above it) within the main entrance doors, the approach to the body of the hall being by one or more doorways through the screen; these were of wood, with the lower part, to the height of a few feet, formed of close panelling, and the upper part of open-work. In churches screens were used in various situations, to enclose the choir, to separate subordinate chapels, to protect tombs, &c.; that at the west end of the choir, or chancel, was often called the rood-screen, from the rood having been placed over it previous to the Reformation; they were formed either of wood or stone, and were enriched not only with mouldings and carvings, but also with most brilliant colouring and gilding. The screens at the west end and sides of the choir in cathedrals and large churches were usually close throughout their

whole height, as they also occasionally were in other situations, but in general the lower part only, to the height of about four feet from the ground, was close, and the remainder was of open-work. The oldest piece of screen-work that has been noticed is at Compton church, Surrey; it is of wood, of transition character from Norman to Early English, consisting of a series of small octagonal shafts with carved capitals supporting plain semicircular arches, and forms the front of an upper chapel over the eastern part of the chancel. (Plate 126.) Of the Early English style the existing examples are of stone; some are close walls, more or less ornamented with panelling, arcades, and other decorations, and some are close only at the bottom, and have the upper part formed of a series of open arches.

Specimens of wooden screens of very early Decorated date remain in Stanton Harcourt church, Oxfordshire, (Plate 126), and in the north aisle of the choir of Chester cathedral; these have the lower part of plain boarding, and the upper of small feathered arches supported on circular banded shafts: of later Decorated date examples remain at Northfleet, Newington, and Dartford churches, Kent; Bignor, Sussex; Cropredy and Dorchester, Oxfordshire; Sparsholt, Berks; Lavenham, Suffolk; Morden Guilden, Cambridgeshire; and several other



Sparsholt, Berks.

places (Plate 127); these have the lower part of close boarding, and the other part open, formed either with small circular shafts or moulded mullions, supporting tracery under the cornice: stone screens of this date are variously, and often very highly, enriched; some have the upper part of open-work, similar to those of wood, and others are entirely close, and are enriched with arcades, panels, niches, pinnacles, diapering, and other

decorations characteristic of the style<sup>b</sup>: specimens remain at Lincoln and several other cathedrals and large churches<sup>c</sup>. Perpendicular screens exist in great variety in very many churches, both of wood and stone; some of them are profusely ornamented with panellings, niches, statues, pinnacles, tabernacle-work, carvings, and other enrichments; the lower part usually consists of close panels, and the upper part of open-work divided by mullions supporting tracery, but sometimes the whole is close, with the same general arrangement of panelling.

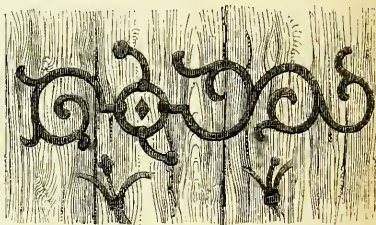
“And sithen byfore the *screne* thou stonde,

In myddys the halle opon the flore.”

Boke of Curtasye, l. 28.

SCROLL, FR. *Enroulement*,

ITAL. *Cartella*: a name given to a numerous class of ornaments, which in general character resemble a band arranged in undulations or convolutions.



SCUTCHEON, *Scouchon*, *Skownsiom*, FR. *Ecusson*, ITAL. *Scudo*, GER. *Wappen*: the explanation of this term when signifying an Escutcheon has been already given. It is also an old name for the angles of buildings or parts of buildings, such as window-jambs, &c. but apparently for those only which are more obtuse than right angles.

“Pro factura ij formpeys chaumeres retournes corbels transowms j sol *skownsiom* pro ij fenestris.”

Hist. Dunelm. Scrip. tres, p. cccxxv.

“And when the said Stepill cometh to the height of the said bay (body?) then hit shall be chaungid and turnyd in viij panes and at every *Scouchon* a boutrasse fynysht with finial according to the fynials of the said Qwere and Body.”

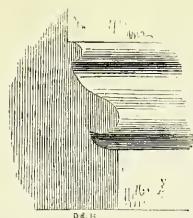
Cont. for Fotheringhay Ch., p. 27.

<sup>b</sup> It is not usual to find the chancel of a country parish church divided from the nave by a stone screen, but examples remain in the churches of Broughton, Oxfordshire, and Ilkestone, Derbyshire, both of Decorated date.

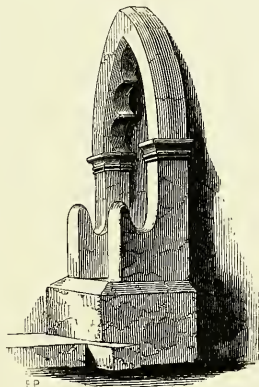
<sup>c</sup> At Hallavington church, Wilts, is a wooden screen of Decorated date, the upper part of which is entirely open,

without either shafts or mullions, and the cornice is enriched with ball-flowers and tooth-ornaments alternately; in the middle is an ogee-headed doorway. Examples of screens of this date, with the upper part entirely open, are occasionally to be found in country churches, as on the north side of the chancel of Sandhurst church, Kent.

SECTION, FR. *Coupe*, ITAL. *Sezione*, GER. *Durchschnitt*: the representation of a building cut asunder vertically so as to shew the interior; also of a moulding or other member in architecture cut asunder so as to shew its profile.



SEDILE, SEDILIA, GER. *Grädnis*: the Latin name for a seat, which in modern times has come to be pretty generally applied by way of distinction to the seats on the south side of the choir near the Altar in churches, used in the Roman Catholic service by the priest and his attendants, the deacon and subdeacon, during certain parts of the mass: they were sometimes moveable, but more usually in this country were formed of masonry and recessed in the wall like niches<sup>d</sup>. Very numerous examples remain in our churches, a few of which are of as early date as the latter part of the twelfth century, but the majority are later, extending to the end of the Perpendicular style: in general they contain three separate seats, but occasionally two, or only one, and in a few rare instances four, as at Rothwell church, Northamptonshire, and Furness abbey; or five, as at Southwell minster; sometimes a single seat, under one arch, or formed on the back of a window, is found, long enough for two or three persons; they are very commonly placed at different levels, the eastern seat being a step the highest and the western the lowest; but sometimes, when three are used,



Lenham, Kent.

<sup>d</sup> Some ancient sedilia consist of plain benches formed of masses of masonry projecting from the wall, and it is not improbable that such may have once existed in some of the churches in which no traces of these seats are now to be found. At Lenham church, Kent, is a

single seat projecting considerably from the wall (though the back is slightly recessed) with stone elbows resembling an arm-chair; at Beckley church, Oxfordshire, is also a single stone seat with one elbow.



the two western seats are on the same level, a step below the other, and sometimes the two eastern are level and the western a step below them; the decorations used about them are various, and in enriched buildings they are occasionally highly ornamented, and sometimes surmounted with tabernacle-work, pinnacles, &c.; a few good examples, of simple character, are given in Plates 130 to 133.

**SEE**, a seat; the term is sometimes applied particularly to the seat of dignity, or dais, in a domestic hall, &c.

“He sytting fyrste in his *see* royall,

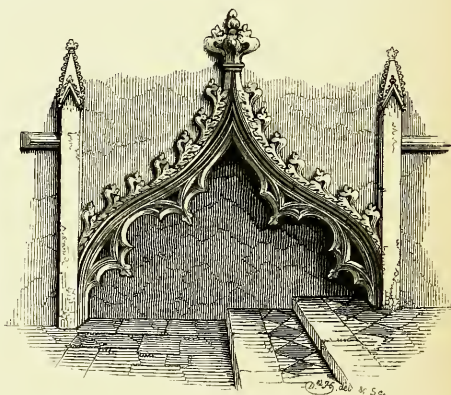
And his lordes eueryche in his *see*,

Lyke as they were of hye or lowe degree.” Lydgate’s Boke of Troye.

**SEELING.** See **CEILING**.

**SELL**, see **CELL**. In addition to the significations of this word before mentioned, it is also applied to a small retired habitation for an anchorite or other religious recluse; and to a subordinate establishment of monks dependant on one of the larger monasteries.

**SEPULCHRE**, a representation of the entombment of our Saviour, set up in the Roman Catholic church at Easter, on the north side of the chancel, near the Altar<sup>e</sup>: in this country previous to the Reformation, it was most commonly a wooden erection, and placed within a recess in the wall or upon a tomb, but several churches still contain permanent stone structures



Stanton St. John's, Oxon.

<sup>e</sup> The small vaulted recess on the north side of the Altar of Magdalene college chapel, Oxford, in which the tomb of the founder's father is now placed, was originally built for the Holy Sepulchre,

as appears from an inventory of the furniture belonging to this chapel, lately recovered and printed for private circulation by the Rev. John Rouse Bloxam, fellow of the college.



that were built for the purpose, some of which are very elaborate, and are ornamented with a variety of decorations<sup>f</sup>, as at Navenby and Heckington, Lincolnshire; and Hawton, Nottinghamshire, all of which are beautiful specimens of the Decorated style; sepulchres of this kind also remain in the churches at Northwold<sup>g</sup>, Norfolk; Holcombe Burnell, Devonshire; and several others. The crucifix was placed in the sepulchre with great solemnity on Good Friday, and continually watched from that time till Easter-day, when it was taken out and replaced upon the Altar with especial ceremony<sup>h</sup>.

"Lego duo tapeta rubea dictæ ecclesiæ meæ pro reparacione *sepulcri in die parascues*."

Test. Johan. de Ledes, 1379. Test. Ebor., 106.

"Lego *sepulcro* in ecclesia de Blith j zonam cum argento harnesatam."

Test. Agnetis de Harwood, 1390. Ibid, 142.

"I will that there be made a playne tomb of marble of a competent height, to the intent that yt may ber the blessed body of our Lord *and the Sepulstur*, at the time of Estre, to stand upon the same, with myne arms and a convenient Scriptur to be sett about the same tombe."

Will of Thos. Windsor, Esq. of Stanwell, Middlesex. 1479.

Ap. Fosbroke, Ency. of Antiq., vol. ii. p. 703.

"Item, That Maister Canynge hath deliver'd this 4th day of July, in the year of our Lord 1470, to Maister Nicholas Petters, vicar of St. Mary Redcliffe; Moses Conterin, Philip Barthelmew, procurators of St. Mary Redcliffe, aforesaid; a new *sepulchre* well gilt with golde, and a civer thereto.

"Item, An image of God Almighty rising out of the same *sepulchre*, with all the ordinance that 'longeth thereto, (that is to say) a lathe made of timber and the iron-work thereto.

"Item, Thereto 'longeth Heaven, made of timber and stain'd clothes.

"Item, Hell made of timber, and iron-work thereto, with Divels to the number of 13.

"Item, 4 Knights armed, keeping the sepulchre, with their weapons in their hands; that is to say, 2 axes and 2 spears, with 2 pavés.

<sup>f</sup> The lower part generally contains representations of sleeping soldiers, intended for the Roman guard.

<sup>g</sup> This and the example at Heckington are engraved in the "*Vetusta Monumenta*," vol. iii.

<sup>h</sup> For the service used on this occasion in the cathedral at Ronen, see Ducange, "*Sepulchri Officium*." In an account roll of the priory of Coldringham for the year 1370, is an item of expenditure, "In empicione unius ymaginis pro *Re-*

*surreccione*," which undoubtedly was for the Sepulchre.

By Cromwell's injunction, anno 1538, "The clergy were not to suffer any candles or tapers to be set before any image, but only the light by the rood-loft, the light before the sacrament of the Altar, and the light about the sepulchre; these were allowed to stand for the ornamenting the church, and the solemnity of divine service."—Collier's Church History, vol. ii. p. 150; see also p. 197.

"Item, 4 payr of Angels' wings for 4 Angels, made of timber and well painted.

"Item, The Fadre, the Crowne and Visage, the ball with a Cross upon it, well gilt with fine gould.

"Item, The Holy Ghosht coming out of Heaven into the *sepulchre*.

"Item, Longeth to the 4 Angels 4 Chevelers." Britton's Redcliffe Church, p. 27.

"Item, whether they had upon Good Friday last past the *sepulchres* with their lights, having the Sacrament therein."

Articles of Visitation, by Archbishop Cranmer, 2 Ed. VI. Sparrow's Collection, p. 29.

A.D. 1558. "Payde for making the *Sepulture*, 10s."

"For peynting the same *sepulture*, 3s."

"For stones, and other charges about it, 4s. 6d."

"To the sexton for meat and drink, and watching the *sepulture*, according to custom, 22d."

Accompts of St. Helen's, Abingdon. Archæol., vol. i. p. 16.

"Within the Church of Durham, upon Good Friday, there was a marvellous solemn service, in which service time, after the Passion was sung, two of the antient monks took a goodly large crucifix all of gold, of the picture of our Saviour Christ, nailed upon the cross. . . . The service being ended, the said two monks carried the cross to the *Sepulchre* with great reverence, (which *Sepulchre* was set up that morning on the north side of the Quire, nigh unto the High Altar, before the service time) and there did lay it within the said *Sepulchre*, with great devotion."

Davis's Antient Rites of Durham, p. 22.

SERGES, the great wax candles burnt before the Altars in Roman Catholic churches.

SET-OFF, OFF-SET: the part of a wall, &c. which is exposed horizontally when the portion above it is reduced in thickness. Set-offs are not unfrequently covered, and in great measure concealed, by cornices or projecting mouldings, but are more usually plain; in the latter case, in classical architecture, they are generally nearly or quite flat on the top, but in Gothic architecture are sloped, and in most instances have a projecting drip on the lower edge to prevent the wet from running down the walls; this is especially observable in the set-offs of buttresses.



Cockington, Devon.

SEVERANS, SEVERONNE-TABLE: an old term not now in use, the meaning of which is doubtful, but it appears to have sig-

nified some kind of water-table or cornice to throw the wet off from a wall<sup>i</sup>.

“ And also forsaide Richarde sall make tablyng of the endes of the forsaide Kirke of a Katrik with *seueronne tabill*.” Cont. for Catterick Ch., (1412), p. 10.

“ Pro factura xxiiij ulnarum de *severans*, precium ulnæ vj<sup>d</sup>., xij<sup>s</sup>.”

Hist. Dunelm. Scrip. tres, p. cccxxvj.

**SEVEREY, Cīberp**: a bay, or compartment, of a vaulted ceiling.

“ Memorandum de *le severee* duarum fenestrarum unius ex opposito alterius inter duas columnas continet apud ecclesiam Radelyff 22 pedes, et in longitudine 16 pedes.”

Will. Worcester, p. 244.

“ Ab illo hostio usque ad illas *les civerys* in quibus mariatagia dependent, factum est sumptibus domini Johannis Elys Norwicensis episcopi et aliorum amicorum.”

Ibid, p. 302.

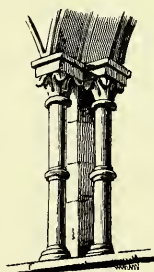
“ John Hylmer and William Vertue . . . shall vawlte or doo to bee vawlted with free stone the roof of the quere of the Colledge Roiall of our Lady and Saint George within the Castell of Wyndsore, according to the roof of the body of the said Colledge ther, which roof conteyneth vij *seuereys*.”

Cont. for vaulting the Choir of St. George's Chapel, Windsor, 21 Hen. VII.

Reliq. Antiq., vol. ii. p. 115.

**SHAFT**, FR. *Fût*, *Tronc*, ITAL. *Fusto*, GER. *Schaft*, *Stamm der Säule*: the body of a column or pillar; the part between the capital and base. (Plate 34.) In middle-age architecture the

term is particularly applied to the small columns which are clustered round pillars, or used in the jambs of doors and windows, in arcades and various other situations; they are sometimes cut on the same stones as the main body of the work to which they are attached, and sometimes of separate pieces; in the latter case they are very commonly of a different material from the rest of the work, and are not unfrequently polished:



St. John's, Chester.

this mode of construction appears to have been first introduced towards the end of the Norman style. In Early Norman work they are circular, but later in the style they are occasionally octagonal, and are sometimes ornamented with zig-zags, spiral mouldings, &c. In the Early English style they are almost always circular, generally in separate stones from the other work to which they are attached, and very often banded; in

<sup>i</sup> The term is, doubtlessly, derived from the old French word *Severonde*, the eaves of a house.

some instances they have a narrow fillet running up them. In the Decorated style they are commonly not set separate, and are frequently so small as to be no more than vertical mouldings with capitals and bases; they are usually round, and filleted, but are sometimes of other forms. In the Perpendicular style they are cut on the same stones with the rest of the work; they are most generally round, and are sometimes filleted; in some cases they are polygonal, with each side slightly hollowed. The part of a chimney-stack between the base and cornice is called the shaft.

SHANKS, LEGS, names sometimes applied to the plain spaces between the channels of the triglyphs in the Doric frieze.

SHINGLE, FR. *Bardeau*, ITAL. *Apicella*, *Scandole*, GER. *Scindel*: a wooden tile, used for covering roofs, spires, &c., made of cleft oak. Shingles were formerly very extensively employed in some districts, but their use has, for the most part, been superseded by more durable kinds of covering; they are however still to be found on some church roofs, and on many timber spires, especially in the counties of Kent, Sussex, Surrey, and Essex.

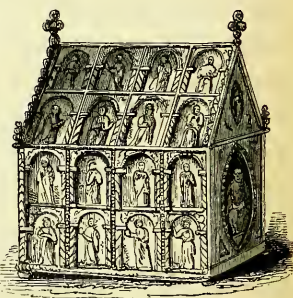
"Aula Domini Regis indiget cooperturâ scindularum."

Survey of the Manor, &c. of Clarendon, 1272. Archæol., vol. xxv. p. 152.

"Item in defectibus aulæ domini regis in coopertura *skyngles*."

Return of the state of the Tower of London, 9th Edw. III.  
Bailey's Hist. of the Tower, vol. i. Appendix.

SHRINE, FR. *Écrin*, *Châsse*, ITAL. *Scrigno*, GER. *Reliquien-  
fistchen*: a feretory or repository for  
relics, whether fixed, such as a tomb,  
or moveable; the term is also some-  
times applied to the tomb of a per-  
son not canonized. Shrines were  
often made of the most splendid and  
costly materials, and enriched with  
jewelry in profusion, as that of St.  
Taurin, at Evreux, in Normandy<sup>k</sup>;  
those which were moveable were



Ely Cathedral.

<sup>k</sup> The Shrine of the Three Kings (the Magi who came from the East) in Cologne cathedral, is one of the most celebrated, and, perhaps, the most sumptuous

that ever was erected. The value of the jewels with which it is ornamented is estimated at £240,000. There are also very magnificent shrines at Aix-la-Cha-

on certain occasions carried in religious processions; others were substantial erections, generally the tombs of saints, as that of Edward the Confessor in Westminster abbey, and that of St. Cuthbert, formerly in Durham cathedral, &c.; these were not unfrequently rebuilt (with additional splendour) subsequently to their first erection.

“þe bisshop he bishout, S. Cuthberte’s bones to see,  
þe bisshop opned þe *schryne*, the bones þei vp raised.” Langtoft, p. 79.  
“ — made her subtil werkmen make a *shrine*

And put ful the *shrine* of spicery

And lette the corse enbaume, and forth she fette

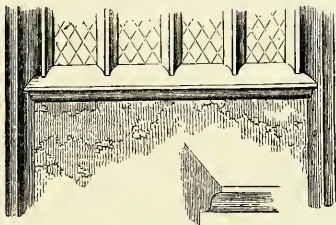
This deed corse, and in the *shrine* it shette.” Chaucer, fo. 200.

“In the midst of the *Feretory* of St. Cuthbert his sacred *shrine* was exalted with most curious workmanship, of fine and costly green marble, all lined and gilt with gold; having four seats or places, convenient underneath the *shrine*, for the pilgrims or lame men, setting on their knees to lean and rest on, in the time of their devout offerings and fervent prayers to God and Holy St. Cuthbert, for his miraculous relief and succour; which being never wanting, made the *shrine* to be so richly invested that it was esteemed one of the most sumptuous monuments in all England, so great were the offerings and jewels bestowed upon it; and no less the miracles that were done by it even in these latter days.”

Antient Rites of Durham, p. 6.

SHROUDS. See CROUDS.

SILL, CILL, *Sole*, *Søyle*, FR. *Seuil*, ITAL. *Limitare*, GER. *Fensterbrüstung*, *Schwelle*: the horizontal piece of timber or stone forming the bottom of a window, doorway, or other similar opening; also the hori-



Window Sole, Fotheringhay.

pelle, and in many other foreign cathedrals. A very fine one is also preserved in the museum of Medieval Antiquities at Rouen. Frequent mention is made by ancient writers of very costly shrines of this description, made of gold or silver, and enriched with precious stones; that of King Oswald at Bamborough, in the seventh century, was thus ornamented by King Offa:

“Postea Rex felix amaverat Offa sepulchrum

Argento, gemmis, auro multoque decore,

Ut decus et specimen tumbæ per secula maneret,” &c. Alcuin, ver. 389.

For further information on the subject of shrines, see *Archæologia*, vol. i. p. 26; iv. p. 57; x. p. 469.



zontal piece of timber, or plate, at the bottom of a wooden partition.

“Pro factura . . . j *sol* skownsiom pro ij fenestris.”

Hist. Dunelm. Scrip. tres, p. cccxxv.

“The *soles* of the windows.”

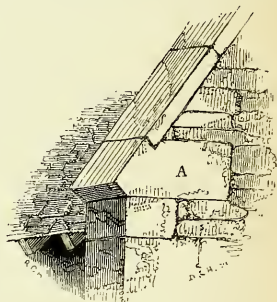
Cont. for Fotheringhay Ch., p. 21.

“There ys wrought all the *soyles* and jawmes of twoo greate wyndowes.”

Reperacions done within the Kyngs Towr of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, vol. i. Appendix.

SIMA. See CYMA.

SKIEW, SKEW-TABLE: the term skew is still used in the north for a stone built into the bottom of a gable or other similar situation to support the coping above (A); it appears formerly to have been applied to the stones forming the slopes of the set-offs of buttresses and other projections. Skew-table was probably the course of stone weathered, or sloped, on the top, placed over a continuous set-off in a wall.



“A bottres made w<sup>t</sup> harde asheler of Kent 1 foot, and in Cane asheler a skew vj foot . . . the compas of the same walle w<sup>t</sup> Cane a skew.”

Reperacions done within the Kyngs Towr of London, temp. Hen. VIII.  
Bailey's Hist. of the Tower, vol. i. Appendix.

SLEEPER, FR. *Dormant*, *Sole*: a piece of timber, or plate, laid under the ground-floor of a building, on which the joists rest. The walls which support these timbers are called sleeper-walls.

SOCLE, ZOULE: a plain block or plinth forming a low pedestal to a statue, column, &c.; also a plain face, or plinth, at the lower part of a wall; the term is used only in reference to classical architecture.

SOFFIT, FR. *Soffite*, ITAL. *Soffitta*: a ceiling; the word is seldom used except in reference to the subordinate parts and members of buildings, such as staircases, entablatures, archways, cornices, &c., the under sides of which are called the soffit<sup>1</sup>.

SOLAR, *Soler*, *Solere*, *Soller*, FR. *Plancher*, *Grenier*, ITAL. *Solaio*, GER. *Soller*: a loft, garret, or upper chamber; the

<sup>1</sup> This term is occasionally found (erroneously) spelled Sopheat.

term is also occasionally applied to the rood-loft in a church, as in an inscription to the memory of John Spicer in Burford church, Oxfordshire, (1437<sup>m</sup>.)

“Notandum autem quod invenit magnam aulam cum camera, tres soldas ante hostium aulæ, . . . unum *solarium* et unum cellar.”

Dimissio uniùs mag. dom. in Ball. Dunelm. per Priorem de Finchall, 1284, p. 124.

“Le dit William ferra . . . deux estables . . . one *soleres* desus.”

Cont. for Shops in Southwark, 47 Ed. III. Archæol., vol. xxiii. p. 306.

“Solere or lofte, *solarium*, *hectheca*, *menianum*. Garytte, hey (high) solere, *specula*, *pergamum*.” Prompt. Parv. “Sollar, a chambre, *solier*. Soller, a lofte, *garnier*.” Palsg. In the Golden Legend the descent of the Holy Ghost is said to have taken place “in the solyer, where the souper of Jhesu Cryst and his Appostles was made.” In Caxton’s Book for Travellers, where travellers reach their inn, the hostess bids, “Jenette lyghte the candell, and lede them ther aboue in the solere to fore.” “My house hath iv. loftis or solars. *Ædes meæ quadruplicem habent contignationem*.” Horman. In Norfolk, Forby observes that the belfry-loft is termed the soller, or the bell-soller. See the word *solarium* in Bp. Kennett’s Glossary to the Parochial Antiquities.

SOLE. See SILL.

SOMMER, SUMMER, SOMMER-BEAM: a main beam, or girder, in a floor, &c.; the name is now seldom used except in the compound term breast-sommer. See GIRDER and BREAST-SOMMER.

“A roffe of tymber and a bourde made complete, with a *somer* and joystes . . . a roffe made complete with a *cross somer* and joystes to the same.”

Reperacions within the Kyngs Towr of London. Bailey’s Hist., vol. i. App.

“And every *som* yn brede xvi ynches.”

Indenture, 1445. in possession of R. Benson, Esq., Recorder of Salisbury.

“The carpenter hath leyde the summer bemys (trabes) from wall to wall, and the ioystis acrossse.” Horman. “Sommier, a Summer, or great master beame in building.” Compare “Sabliere, and Sablere.” Cotgrave.

SOUSE, *Souste*, *Source*: an old term for a corbel, now become obsolete. See CORBEL.

“Expended in the works of the said chapel for *sources* to the images under the tabernacles, twenty-four pieces [of marble.]”

<sup>m</sup> “I pray you all for charite  
Hertely that ye pray for me  
To our Lord that sytteth on hye  
Full of grace and of mercye  
To whiche rode soler in this church  
Upon my cost I dede do wurche

Wt a laumpe brennyng bright  
To worschyp god bot day and nyght  
And a gabul wyndow dede do make  
In helthe of soule and for Crist sake  
Now Ihu that dydyt on a tre  
On us have mercy I prie. Amen.”

“And in the columns placed as well under the aforesaid *sources*, and on each side of the tabernacles, as in the works of the porch at the west end of the same chapel, two hundred pieces of marble.”

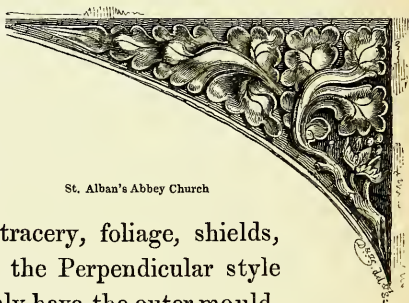
Accounts of St. Stephen's Chapel, Westminster, 19 and 20 Ed. III. ap. Smith, p. 209.

“Every *souse* to be carved according to pattern.”

Contract for repairing Westminster Hall, A.D. 1395. ap. Rymer, *Fædera*, vol. vii. p. 794.

**SPAN OF AN ARCH**, Ital. *Corda* or *luce dell' arco*: the breadth of the opening between the imposts.

**SPANDREL**, *Spaundre*, *Splandrel*: the triangular spaces included between the arch of a doorway, &c. and a rectangle formed by the outer mouldings over it: the term is also applied to other similar spaces included between arches, &c. and straight-sided figures surrounding them; they are usually ornamented with tracery, foliage, shields, or other enrichments. In the Perpendicular style the doorways most commonly have the outer mouldings arranged in a square over the head so as to form spandrels above the arch (Plate 51). In the earlier styles this arrangement is very seldom found in the doorways, but spandrels are sometimes used in other parts of buildings, especially in Decorated work, in which they are frequent. In the entrances to the cloisters and the chapel of Magdalene college, Oxford, the spandrels of the outer arch, which stands considerably in front of the actual doorway, so as to form a shallow porch, are cut quite through and left open. See the engraving on page 1.



St. Alban's Abbey Church

“Every *spaundre* to be filled with stone from the souse beneath as high as the arch at the top.”

Contract for Westminster Hall, 1395, ap. Rymer.

“A portall with panells of drapery worke with ij dores, with a crest of antyk upon the hed, and two *splandrellys* for the carying of the dore.”

Reperacions done within the Kyngs Towr of London. Bailey's Hist., vol. i. App.

**SPAR**, *Sper*, GER. *Sparren*: a name applied by old writers to pieces of timber of various kinds, such as quarters, rafters, wooden bars for securing doors, &c.; the term is still used in some districts for rafters: *sper-batten* is not an unusual name with middle-age authors for a rafter; they also frequently speak

of *spering* a door, meaning the securing it with a wooden bar, or fastening it with a bolt<sup>n</sup>.

"Sparre of a roof, *tignum*." Prompt. Parv. "Sparre of a rofe, *cheueron*." Palsgrave. "Sperel or closel yn schetynge, *firnaculum*. Speryn or schettyn, *claudo*. Speryn and schette wythe lokkys, *sero, obsero*." Prompt. Parv. "To sperre or shytte, *fermer*. This verb is of y<sup>e</sup> northyrne langaige, and nat comynly in use." Palsgrave. Ang. Sax. *sparran, occludere*.

"Meremio—Item *sperris* de quereu iiij<sup>xx</sup>. xv. Item *sperris* de abiete xj."

Status domus de Coldingham, 1374. Priory of Cold. lxxvj.

"Item the yerdys called *sparres* of the halle raylle contenyth yn length about 45 fete of hole pece."

Will. of Worcester, p. 260.

"Go *spar*

The gaytt doore."

Towneley Mysteries, p. 107.

"The rofes to be *sper-batens* and jopies to be well, fair, and curiously embowed, with partitions and al other thinges necessary and belawful to the same, belonging to carpenter's craft, to be well and substantially done."

Accounts of Little Saxham. Gage's Suffolk, p. 140.

**SPEAK-HOUSE, *Spēke-house*.** See PARLOUR.

**SPERE**, the screen across the lower end of the hall in domestic buildings of the middle ages.

"Spere or scuw, *scrineum, ventifuga*." Prompt. Parv. "Speere in a halle, *buffet*," according to Palsgrave, probably because the buffet was there placed.

"Item, the said hall to have two cobords, one benethe at the *sper*."

Contract for Hengrave Hall, 1538. Gage's History of Hengrave.

**SPERVER, *Sparber, Esperber***: the wooden frame at the top of a bed or canopy: the term sometimes includes the tester, or head-piece.

"Some haue curteynes, some sparuers aboute the bedde, to kepe away gnattis: *conopeum lecto circumspargunt*."

Horman.

"A *sparver* of greene and black say, with courteyns of the same."

Inventory of Furniture, 30 Henry VIII.

"*Padiglione*, a paulion, or the sparuiour of a bedde."

Thomas, Italian Dict. 1548.

"Lict de parement—a bed of state, or a great *sparver* bed, that serves only for shew, or to set out a room."

Cotgrave.

<sup>n</sup> This term was also applied to bolts of iron-work, as the following entry in the account rolls of the Priory of Coldingham (1353) shews: "Item computat in vij. petris ferri, cum fabricacione ejusdem in uncis, ligaturis, et clavis, *sperris* pro hostiis et fenestris, xij<sup>s</sup>. vjd." Priory

of Cold. xxvj. The verb to *spar*, was sometimes used in a general sense for to shut out or exclude, as in the Towneley Mysteries, where Noah is directed to "anoynt" the ark "with pik and tar without and als within, the water out to *spar*."

SPIRE, FR. *Epier*, *Flèche*, ITAL. *Guglia*, GER. *Spitze*: an acutely pointed termination given to towers and turrets, forming



1. Turret, St. Peter's church, Oxford.
2. Turret, Rochester cathedral.
3. Pinnacle, Bishop's Cleeve church, Gloucestershire.
4. Than church, near Caen, Normandy.
5. Almondsbury church, Gloucestershire.
6. Salisbury cathedral.
7. St. Mary's church, Cheltenham.
8. Bayeux Cathedral, Normandy.

the roof, and usually carried up to a great height. It is doubtful whether any very decided approach towards a spire was made till a considerable time after the introduction of the Norman style<sup>o</sup>: at this period spires were sometimes adopted both on turrets and towers, and were generally made to correspond with them in their plan: thus the circular turrets at the east end of the church of St. Peter, at Oxford, terminate in small circular spires; an octagonal turret at the west end of Rochester cathedral has an octagonal spire, and the square towers of the churches of Than and St. Contêt, near Caen, in Normandy, are surmounted with pyramids or square spires: they were commonly of very low proportions compared with later structures, and in truth were little more than pyramidal roofs; the whole of the existing specimens of this date are of stone, and rise from the outer surface

<sup>o</sup> Some of the illustrations in Saxon manuscripts appear to represent very acutely pointed roofs on towers, but the drawing of these is so extremely defective that no reliance can be placed on them;

in one of those in Cædmon's metrical paraphrase of Scripture History (*Archæologia*, vol. xxiv. Plate 83) the exact form of a spire is represented.



of the walls, so as to have no parapet or gutter round the base<sup>p</sup>.

As the Early English style arose, considerably greater elevation was given to spires, although they were still very frequently less acute than they afterwards became, as at Ryhall, Rutland; Barnack, Northamptonshire; and Christ Church cathedral, Oxford. At the churches of Basse Allemagne, near Caen, and St. Loup, near Bayeux, in Normandy, the square form is still retained, but with the exception of a few rare examples, spires at this period were always octagonal, and when placed on square towers, the angles of the tower not covered by the base of the spire were occupied by pinnacles or by masses of masonry made to slope back against the spire: at the bottom of each of the four cardinal sides was usually a large opening with the jambs built perpendicularly, so that the head stood out from the spire and was usually finished with a steep pediment; above these, at some considerable distance, smaller openings of a similar kind were generally introduced on the alternate sides; the top of the spire terminated with a finial and a cross or vane. Spires were still usually made to rise from the exterior of the tower walls, a mode of construction which is distinguished in some districts by the term *Broach*, the name of *Spire* being confined to such structures as have gutters and parapets round their bases: fine examples of spires of this date exist at Bayeux cathedral, the church of St. Etienne at Caen, and at Bernières, in Normandy<sup>q</sup>, at Bampton and Witney, Oxfordshire, and various other places.

<sup>p</sup> These high pyramidal roofs were clearly the harbingers of spires, they are therefore spoken of as spires, although scarcely entitled to that name. At a small town in the valley, north of Losches, in Touraine, (Beaulieu?) is an octagonal spire of fair proportions, rising from a square tower with an octagonal pinnacle on each corner, and an opening with a high pediment over it on each of the cardinal sides of the spire, the whole

of which appears to be in the Norman style, though evidently very late: the spires on the towers of the church at Losches may perhaps be of equal antiquity; they are octagonal and perfectly plain, with no openings in them, one rising from an octagonal tower and the other from a square tower with octagonal pinnacles on the corners.

<sup>q</sup> There are many fine spires in Normandy, of which a considerable number

During the prevalence of the Decorated style spires were almost always very acute; they generally had parapets and gutters round them, though broach spires of this date are by no means uncommon, as at St. Mary's church, Stamford, and Crick, Northamptonshire; they did not differ materially from Early English spires, except in the character of the details and the amount of enrichments, which now began to be introduced in profusion; crockets were often carved on the angles, and small bands of panelling or other ornaments formed round them at different heights; the openings also were more enriched, and the pinnacles on the angles of the tower were enlarged, and were not unfrequently connected with the spire by small flying buttresses; fine examples in this style remain at Salisbury cathedral; Newark, Nottinghamshire; Uffington and Heckington, Lincolnshire; Loddington, Northamptonshire; St. Mary's church, Oxford, and various other places: in Normandy also many very beautiful spires of this date remain, as at the church of St. Pierre at Caen, &c.

In the Perpendicular style the same general arrangement was continued, although the character of the details and enrichments was altered in common with those of the other features of Gothic architecture; at this period broach spires appear to have been abandoned, at least no example of one of this date can be referred to: good examples of spires rising from within the parapet of the tower remain at St. Michael's church<sup>r</sup>, Coventry; Kettering, Northamptonshire; Laughton-en-le-Mor-

appear to belong to the period of transition from the Early French to the Decorated style; those at Iffs-les-Allemagne, near Caen, and Bretteville l'Orgueilleuse, between Caen and Bayeux, are good examples; the latter of these has a slight entasis or swelling outwards, and curling crockets, of early character, on the angles of the upper part. Many of the spires in Normandy are ornamented externally with shallow Vandikes, little arches, or other similar pat-

terns cut on the surface; these are sometimes arranged in bands, and sometimes spread over the whole spire: a good specimen may be seen on the spire of the church of St. Pierre, at Caen.

<sup>r</sup> This spire rises from an octagonal lantern on the top of the tower, an arrangement found in other buildings in this country, and one which is not unusual on the continent: the lantern almost always consists of open-work.

then, Yorkshire; All Saints, Stamford; Louth, Lincolnshire, &c.<sup>s</sup> In the Flamboyant style of the continent spires sometimes partook of the same redundancy of ornament as the other parts of buildings, a remarkable specimen of which is afforded by that of the church at Caudebec, on the Seine; other rich examples of the same date, of beautiful design, exist at Chartres cathedral, the church of St. Jean, Soissons, &c.; and of plainer character at Harfleur and Lillebonne in Normandy<sup>t</sup>.

The foregoing observations refer to spires of stone, but they were often also made of timber and covered either with lead or shingles; the greater part of these were broaches, but they were sometimes surrounded by a parapet at the base: many specimens of timber spires, covered with shingles, are to be met with in the counties of Surrey, Sussex, Kent, and Essex, and in some other districts; a curious example of one covered with lead remains at Chesterfield, Derbyshire, in which the lead is so disposed as to give the appearance of the spire being twisted; almost all these timber spires are so extremely devoid of ornament and architectural features as to afford no clue to their date; some of them may be Decorated work, but the majority are probably Perpendicular. On the continent there are some timber spires, apparently of Flamboyant construction, considerably ornamented, with portions formed of open-work, entirely cased in lead, and with the small ornaments apparently made of that metal, as on the lantern tower in the centre of the cathedral at Evreux, Normandy; small light spires of very similar character are also frequently to be seen rising from the roofs of churches, especially over the east end of the choir, and at the intersection

<sup>s</sup> Some spires, instead of having the sides straight, are formed with an entasis or swelling outwards, as at Caythorp, Lincolnshire, Wittering, Northamptonshire, and some others; this kind of construction is found in the Decorated and Perpendicular styles.

<sup>t</sup> Among the remarkable spires in

France that of Strasburg cathedral must not be omitted; it is of very large size and formed so entirely of open-work as to resemble a pile of scaffolding; it is a surprising structure, but the outline is not particularly good, the design is complicated and, in a general view, appears confused.

of the transepts, as at the cathedrals of Amiens and Rheims, and the church at Caudebec on the Seine<sup>u</sup>.

"Altitudo de le *spera* (de Radclyff) sicut modo fracta continet 200 pedes"—"*spera* sive pinaculum cum turri quadrata ecclesiæ Beatæ Mariæ de Radclyff continet in altitudine . . . pedes"—"magnum pinaculum sive *spera* de meremio elevato cum plumbo cooperto (ecclesiæ sancti Nicholai)."

Will. of Worcester, pp. 221. 241. 249.

"In the 22<sup>th</sup> yeare of K. Henry the Sixth, uppon Candlemas Eve, in the afternoone, this steeple was fired by lightening, about the very middest of the *spire* or shaft."

Hayward's Annals of Q. Elizabeth, p. 90.

**SPITAL**, a hospital. The term usually denotes a place of refuge for lepers.

"*Spytyle* howse, *leprosorium*."

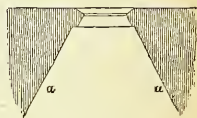
Promptorium.

"Caullid the *spitel* corruptly for hospitale."

Lel. Itin., vol. i. p. 58.

**SPLANDREL**. See **SPANDREL**.

**SPLAY**, the expansion given to doorways, windows, and other openings in walls, &c. by slanting the sides; this mode of construction prevails in Gothic architecture, especially on the insides of windows, but is very rarely, if ever, used in classical architecture. The term is also often applied to other slanted or sloped surfaces, such as cants, bevels, &c.<sup>x</sup> See **BEVEL**.



**SPRINKLE**, **Spryngill**, **Sprengkl**. See **ASPERGILL**.

"A monk, that took the *spryngill* with a manly chere."

Chaucer (Urry's), p. 595, l. 138.

**SPRINGING**, **SPRINGER**, the impost or point at which an arch unites with its support. The bottom stone of an arch, which lies immediately upon the impost, is sometimes called a *springer* or *springing-stone*.

**SQUILLERY**, **FR.** *Escueillerie*: a scullery.

**SQUINCH**, **Scontt**, **FR.** *Escoinson*, *Pendentive*: small arches or projecting courses of stone formed across the angles of towers,

<sup>u</sup> There are many plain timber spires in Normandy and in Flanders, of which a considerable number are covered with small slates, but these are probably modern substitutes for lead or shingles.

<sup>x</sup> This name is merely an old English word, which having become obsolete in

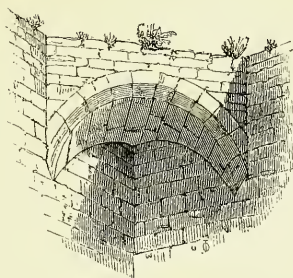
other senses has grown into an architectural term:

"The floures of many diuers hewe  
Upon her stalkes gon for to sprede,  
An for to *splay* out her leues in brede  
Againe the sunne."

Chaucer, fo. 270.

&c. in Gothic architecture, to support the alternate sides of octagonal spires, lanterns, &c. above. Sconce seems to be synonymous with screen in the following entry, in an account of works at the royal palaces :—

“In denariis solutis duobus carpentariis ibidem operantibus in projectura et factura unius penteyis, et unius *skonse* coram hostia aule.” Roll of 36 Henr. VI. amongst the miscellaneous records of the Queen's Remembrancer.



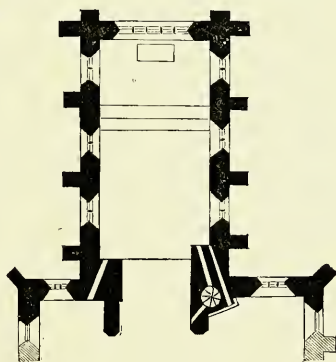
Canon's Ashby, Northamptonshire.

“100 foot achlere, and *squiches* of 18 inches high, and 15 at the least.” Accounts for building Louth Spire. Archæol., vol. x. p. 80.

“Quatuor *sconci* de lapidibus ab uno quarterio anguli in proximum, ad ligandam speram.”

William of Worcester, p. 196.

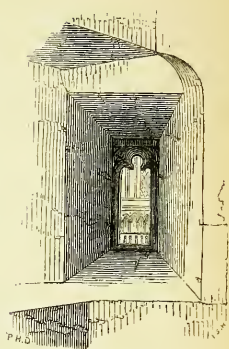
**SQUINT:** an opening through the wall of a church in an oblique direction, for the purpose of enabling persons in the transepts or aisle to see the elevation of the Host at the high Altar. The usual situation of these openings is on one or both sides of the chancel-arch, and there is frequently a projection, like a low buttress, on the outside across the angle to cover this opening; these projections are more common in some districts than in others; they are particularly abundant in the neighbourhood of Tenby, in South Wales: but the openings themselves are to be found everywhere, though they have commonly been plastered over, or sometimes boarded at the two ends, in other cases filled up with bricks. In some instances they are small narrow arches by the side of the chancel-arch, extending from the ground to the height of ten or twelve feet, as at Minster Lovell, Oxon; usually they are not above a yard high and about two feet wide, often wider at the west end than at the east; they are commonly plain, but sometimes ornamented like niches, and sometimes have light open panelling across them; this is particularly the case



Haseley, Oxon.



in Somersetshire and Devonshire. There are many instances of these openings in other situations besides the usual one, but always in the direction of the high Altar, or at least of an Altar: sometimes the opening is from a chapel by the side of the chancel, as at Chipping-Norton, Oxon. In Bridge-water church, Somerset, there is a series of these openings through three successive walls, following the same oblique line, to enable a person standing in the porch to see the high Altar: in this and some other instances, it seems to have been for the use of the attendant who had to ring the sanctus-bell at the time of the elevation of the Host; there are numerous instances of this bell being placed in a cot on the parapet of the porch, and as frequently there are windows or openings from the room over the porch into the church, probably for the purpose of enabling the person stationed in this room to see the elevation.



Mayor's Chapel, Bristol.

There seems to be no good or ancient authority for the name of Squint applied to these openings, but it has been long in use: the name of Hagioscope has lately been applied to them, but it does not seem desirable to give Greek names to the parts of English buildings.

STAGE, a step, floor, or story; the term is particularly applied to the spaces or divisions between the set-offs of buttresses in Gothic architecture, and to the horizontal divisions of windows which are intersected by transoms.

“I saw without any faile

A chaire set, with ful rich aparaile,

And fíue *stages* it was set fro the ground.”

Chaucer, fo. 259.

“In altitudine trium *stagarum* dictarum bay-wyndowes.”

William of Worcester, p. 287.

STALL, FR. *Stalle*, ITAL. *Stallo*, GER. *Stühl*: a fixed seat enclosed, either wholly or partially, at the back and sides. All large churches and most small ones, previous to the Reformation, had a range of wooden stalls on each side and at the west end of

the choir, which were separated from each other by large projecting elbows, with desks fixed before them. In cathedrals and other large buildings they were enclosed at the back with panelling, and were surmounted by overhanging canopies of open tabernacle-work, which were often carried up to a great height, and enriched with numerous pinnacles, crockets, pierced tracery, and other ornaments; examples of stalls of this kind remain in most of our cathedrals and in many other churches: in some cases two rows were used, the outer one only being surmounted by canopies; it was also raised a step or two higher than the other, as in Henry VIIth's chapel, Westminster. In ordinary parish churches the stalls were without canopies, and frequently had no panelling at the back above the level of the elbows, but in many instances the walls over them were lined with wooden panels, with a cornice above, corresponding with the screen under the rood-loft, of which a very good specimen remains at Etchingham, Sussex; when the chancel had aisles behind the stalls, the backs were formed by the side screens, which were sometimes close and sometimes of open-work<sup>v</sup>. (Plate 134.) The chief seat on the dais in a domestic hall was sometimes a stall, as in (the ruins of) the palace of the archbishop of Canterbury at Mayfield, Sussex, where it is of stone.

"Præcipimus vobis quod . . . ab introitu cancelli beati Petri usque ad spacium iiij pedum ultra *stallos* . . . bene et decenter lambruscari faciatis, et eosdem *stallos* depingi." Order for the repair of the Church of St. Peter in the Tower, 1240. Bailey's Hist. of the Tower, vol. i. p. 118.

"Lego magnum Portiphorium meum notatum ad jacendum coram *stallo* Archidiaconi Richmondiæ, catenatum ad descos."

Test. Thom. de Dalby Archidiaconus. Richmund. 1400. Test. Ebor. 261.

"Et solvit Ricardo Tempest pro factura *lez stallez* . . . apud Gygleswyk." 1486-7. Priory of Finchale, cclxxvj.

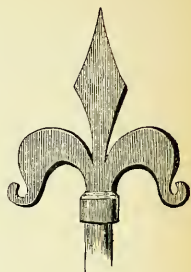
"Factura descorum in Choro ante *bassos stallos* se extendit ad *xxl*." Hist. Dunelm. Scrip. tres, cclxxij.

"For at supper with his lordes all,  
Whan of the vessels he dranke mighty wines,  
And solemnly sate in his royal *stall*,  
And round about all his concubines."

Lydgate's Boccace, fo. lxj.

<sup>v</sup> In some plain churches the sides and west end of the chancel were provided with long undivided seats, with desks before them, instead of stalls, as at Capel le Ferne, Kent, and St. Mary's, Oxford.

STANCHION, *Stanchel*, FR. *Etançon*, ITAL. *Sbirra*: the upright iron bar between the mullions of a window, screen, &c.; they were usually square bars, and were frequently ornamented at the top with fleurs-de-lis, leaves, &c. (Plate 129.) The name is also sometimes applied to mullions, and apparently to the quarters or studs of wooden partitions.



Warborough, Oxon.

"A larder hous . . . w<sup>t</sup> planks rownde by the walls, and *stanchions* w<sup>t</sup> pyns and hoks to hange the flesshe on."

Reperacions done within the Kyngs Tow<sup>r</sup> of London. Bailey's Hist. of the Tower, App., vol. i.

"The whole house is of excellent good brick, the angles, corners and wyndow *stanchions* and jawmes, all of ashlers of free stone."

Survey of the Manor of Wimbleton. 1649. Archæol., vol. x. p. 412.

"Iron *stacons* for the windows".

Account Rolls of Durham Castle, 1544.

STANDARD: this name seems to have been applied formerly to various articles of furniture which were too ponderous to be easily removed, as to large chests, the massive candlesticks placed before Altars in churches, &c. Also the vertical poles of a scaffold; and the vertical iron bars in a window.

"One stay bar, four *standards*, and twelve transeons, for the windows of the bell tower." Counter Roll of Hugh Herland, 18 Rich. II. Smith's Westminster, p. 106.

"Two great *standards* of laten to stande before the high altar of Jesu in the said chapel of Donnington, and four candlesticks of laten to stand before the said Awter." Will of Rob. Harre. 1500. Lysons' Mag. Britan., vol. i. p. 716.

STAYKFALD-HOLE. See PUTLOG-HOLE and REBATE.

"Et solvit Willielmo Blyth, pro le rabytyng et factura *staykfaldhollis*, et replecione eorundem, ijs. ijd." 1488-9. Priory of Finchale, ccclxxxij.

STEEPLE, *Steppl*, *Stepull*, FR. *Clocher*, ITAL. *Campanile*, GER. *Kirchthurm*, *Glockenthurm*: the tower of a church, &c. including any superstructure, such as a spire or lantern, standing upon it. In some districts small churches have the steeples not unfrequently formed of massive wooden framing, standing on the floor, and carried up some little distance above the roof; these

<sup>z</sup> These iron bars are also called *stays* (Durham Castle, 1544.) Apparently in the Account Rolls of Durham Castle, at all events iron-work, as 1 Edw. IV. "Standerts and locketts appears by the context. for the wyndours." (Account Rolls of

are usually at the west end, parted off from the nave by a wooden partition, as at Ipsden and Tetsworth, Oxfordshire<sup>a</sup>.

“And also forsaide Richarde sall schote out tusses in the west ende for makynge of a *stepyll*.”

Contract for Catterick Church, p. 10.

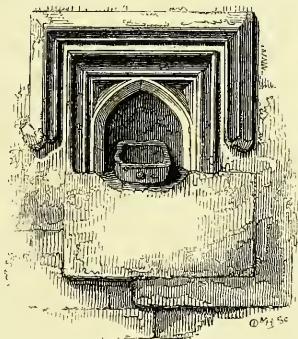
“And at the west end of the said body shall be a *stepyll*.”

Contract for Fotheringhay Church, p. 26.

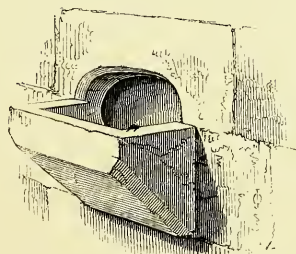
STEREOBATE. See STYLOBATE.

STILTED-ARCH, a name proposed by Mr. Willis for an arch which has the capital, or impost mouldings, of the jambs below the level of the springing of the curve, the mouldings of the archivolt being continued, vertically, down to the impost mouldings. This mode of construction was frequently employed at the latter end of the Norman style, especially as a means of maintaining an uniform height, when arches of different widths were used in the same range. See ARCH, fig. 5, and BRIGSTOCK, Plate 8.

STOUP, *Stope*, *Stoppe*, FR. *Bénitier*, ITAL. *Pila dell' acqua santa*, GER. *Weihwaschbecken*: a vessel to contain consecrated water, such as is placed near the entrance of a Roman Catholic church, into which all who enter dip their fingers and cross themselves. In this country a small niche with a stone basin was formed in the wall, either in the porch or within the church, close to the door, or in one of the pillars nearest to the door, as a receptacle for holy-water, but sometimes a vessel placed on a stand or pedestal was used; the niches resemble piscinas, except that



Pylle Church, near Glastonbury, Somerset.



<sup>a</sup> In the inventory taken by Henry VIIIth's Commissioners, the tabernacle over the pix at the shrine called Corpus

Christi shrine, at York, is designated a “steple, havyng a whether cokke there uppon.” Archæol., vol. x. p. 469.



they differ in situation, are smaller and plainer, and very rarely have any hole in the bottom: examples in a mutilated condition remain in various churches, as in the south porch of Coton church, Cambridgeshire; in the north porch of Thornham church, Kent, is one in a perfect state. See ASPERSORIUM, HOLY-WATER FONT, HOLY-WATER STONE<sup>b</sup>.

"When thou comes to the church dore,  
Take the holy water standon on flore."

Boke of Curtasye, l. 159.

"*Holi-water stoppe de argento pro aqua benedicta, cum aspersorio de argento.*"

Will of T. Beaufort, Duke of Exeter. 1426. Nicholls, p. 253.

"A stoppe off lede for the holy water atte the church dore."

Invent. of Church Goods, 1500, quoted in Bloxam's Principles of Gothic Architecture, p. 155.

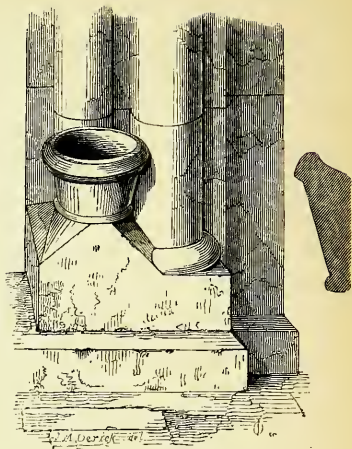
STRIÆ, the fillets between the flutes of columns, pilasters, &c.

<sup>b</sup> A stoppe is an old name for a bucket or milking-pail, and stoupe for a drinking vessel, which somewhat resembled the old jack. From its resemblance to a bucket, the sacred vessel was called holy-water stoppe. In the Kalendars of the Exchequer, 17 Edw. II. 1324, are enumerated several "*estopaz p<sup>r</sup> ewe beneit, od' l esperger;*" and the stat. 1 Ric. III. forbids the importation of "*stoppes p<sup>r</sup> eaue sacrez, vulgarment appelez Holy-water Stoppes.*"

Examples more or less perfect are so common that it is scarcely necessary to mention any, but a few may be enumerated for the sake of reference:—

NORMAN—Stanton Harcourt, Oxon; St. Peter's, Oxford; Graville, Normandy; Barton-on-the-Heath, Warwickshire; Eaton Socon, Bedfordshire; Great Gidding, Hunts.

EARLY ENGLISH—Melrose Abbey; Horsepath, Oxon.



Greville, Normandy.

DECORATED—Hinton, Berks; Harlton, Cambridge; Edgecott, Bozeat, Northants.

PERPENDICULAR—Bourne, Lincolnshire, two; Northborough, Cogenhoe, Northants; Ewelme, Beckley, Minster Lovell, Oxon; Hartland, Devon; at Pylle church, near Glastonbury, Somerset, the leaden basin remains.

In the church of Penally, Pembroke-shire, a stone basin is found in the angle of the south porch, adjoining the entrance door, on the right hand. There is a second door of entrance under the tower, on its west side, so that the little basement chamber appears, when you have entered it, as if it were a porch; in this is a second stone basin on the left hand as you enter. The position of this deserves notice, as possibly indicating a local usage of quitting the church by the west door, and entering it by the south.



STRING, STRINGCOURSE, FR. *Cor-don en saillie*, ITAL. *Cordone*: a projecting horizontal band or line of mouldings in a building.

STRUT, in carpentry. See BRACE.

STYLOBATE, STEREOBATE, FR. *Soubassement*, ITAL. *Zoccolo*, *Piedistallo*, *Basamento*, GER. *Untersatz*, *Grundstück*, *Säulensstuhl*: the base-ment or substructure of a temple below the columns, resembling a continuous pedestal.

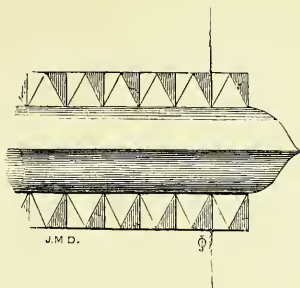
SURBASE, the upper mouldings or cornice of a pedestal.

SURBASED ARCH, FR. *Arc surbaissé*, *Anse de panier*: an arch which rises less than half the breadth of the opening above the level of the springing.

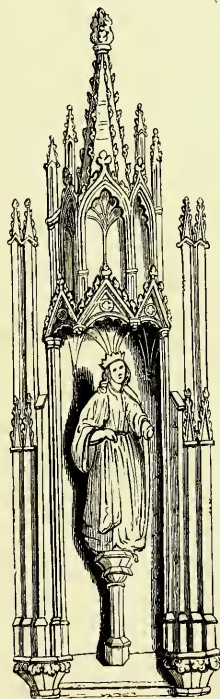
SYNTRE, SYNETREE. See CENTRE.

SYSTYLE, FR. *Systyle*, ITAL. *Sistilo*, GER. *Nahefäulig*: an arrangement of columns in Grecian and Roman archi-tecture, in which the spaces between them are equal to twice the diameter of the columns.

TABERNACLE, FR. *Tabernacle*, ITAL. *Tabernacolo*, GER. *Sacrament-Häuschen*: an old term signifying a niche, the canopy over the head of a niche or stall,&c., the ornamental erection placed on an altar in the Roman Catholic church as a receptacle for the pix; these last were often of considerable height, formed of light open-work, enriched with a pro-fusion of minute ornaments, and were frequently, if not usually, made with doors that might be locked. Taber-nacles over stalls were generally of con-siderable elevation, of light open-work,



Stringcourse.



Merton College Chapel, Oxford.

ornamented with pinnacles, tracery, crockets, and other enrichments; those over niches are described under NICHE. The tabernacle was sometimes in the form of a tower. The "SACRAMENT-HAUSLEIN," in the church of St. Laurence, Nuremberg, constructed by Adam Kraft, 1496-1500, is 64 feet high, and tapers upwards in the form of a spire until it reaches the roof. In the early ages of Christianity the name of tabernacle was sometimes applied to a church<sup>c</sup>: but also to the ciborium or canopy of the Altar<sup>d</sup>.

"Crucem, &c. cum imagine beatæ virginis argentea, parvo *tabernaculo*, lego prædictæ ecclesiæ beati Edwardi Westmonasterii."

Test. regis Hen. III. A.D. 1253. Hearne's Lib. Niger, vol. ii. p. 534.

"Expended in the different *tabernacles* for placing different images, seventeen pieces of Ryegate stone."

Accounts of St. Stephen's Chapel, Westminster. 19th Edw. III., 1345, ap. Smith, p. 209.

Test. Nicholai de Schirtum, de Ebor. 1392. "Lego ad unum *tabernaculum* ymaginis beatæ Mariæ de alabaustre, in choro ecclesiæ (S. Sampsonis Ebor.) iij. s. iiij<sup>d</sup>."

Test. Ebor., p. 172.

Test. Briani de Stapilton militis, 1394. "Item jeo devise a Dame Elisabeth Marmyon un *tabernacle* d' ore esteaunt sur trois pees." Test. Ebor., p. 199.

"Et solvit Willielmo Payntour pro picturâ novi *tabernaculi* Eucaristiæ, et j le creste supra magnum altare, et pro ij pannis pictis pro eodem altari, xxvj<sup>s</sup>. viij<sup>d</sup>."

Computus Prioris de Fynkall, 1463-4, p. 292.

"And in the sides, and booth ends of our said Towmbe, . . . . we wol *tabernacles* be graven, and the same to be filled with Ymages."

Will of Hen. VII., A.D. 1509, p. 4.

"Item, paid for a ryng yron a bowte ye *tabernakull* of Saint Paul, and for ryngs to ye same, 3d." Parish Accounts of Wigtoft, Lincolnshire, A.D. 1511. Ap. Lewin.

"Statuimus sacramentum corporis et sanguinis Domini nostri Jesu Christi in decenti *tabernaculo*, vel ex lapide, vel ex ligno et ferro, tantæ amplitudinis sic construendo et fabrefaciendo, ut sacram pixidem . . . commodè recipere possit super summum altare, sub salva custodia seris et clavibus firmanda, in futurum recondatur, ut non facile *tabernaculum* illud vel effringi, aut sacramentum a prophanis hereticis auferri, seu vim pati et ludibriis haberi in posterum possit, ad quod *tabernaculum*, &c."

Visitatio Eccles. Dunelm., 1556.

TABERNACLE-WORK, ornamented open-work, such as is used over niches, stalls, &c.

<sup>c</sup> See Bingham, book VIII. chap. i. sec. 11.

<sup>d</sup> Ibid, book VIII. chap. vi. sec. 18.

TABLE, TABLET, *Tabill*, *Tablement*, *Table-stones*, FR. *Entablement*, *Tablette*, ITAL. *Tavola*, GER. *Tafel*, *Täfelchen* : a medieval term applied generally to all horizontal bands of mouldings, such as base-mouldings, strings, cornices, &c. : the word *table*, when used separately without any adjunctive term to point out its position, appears to have signified the cornice, but it is very usually associated with other epithets which define its situation, as base-table, earth-table, or ground-table, bench-table, corbel-table, &c. The word TABLE also, according to its ancient signification, denoted a level expanded surface, as a flat piece of board ; a picture was termed a table, as late as the seventeenth century ; the folding boards used for the game of chess were called tables. In like manner any construction adapted for superficial decoration was termed *tabula*, or *tablementum*, such as the decorative front of an Altar, when formed of solid workmanship, enriched with ornaments of gold or silver, with gems, ivory, or other costly substances. This kind of decoration is sometimes termed the frontal, but according to Lyndwode that name is more properly to be assigned to the *antependium*, the pall, or ornamental hanging of cloth of gold, or less costly tissue, which was appended to the front of an Altar. Occasionally the term *tabula* denotes the decorative work which more correctly should be called *post-tabula*, or *retro-tabula*, in French, *retable*, which in common parlance would be termed the Altar-piece, being affixed over the Altar to the wall or screen against which the Altar is placed. The most remarkable example of the *tabula*, destined for the front of the Altar, is preserved in Westminster abbey ; it is formed of wood, elaborately carved, painted, and enriched with a kind of mosaic work of coloured glass superficially inlaid, a species of decoration which appears to have been of Italian origin. The golden *tabula*, which anciently decorated the high Altar of the cathedral of Basle, but which was used only on certain occasions of unusual solemnity, has recently been brought to this country : it was presented as a votive offering by the emperor Henry II., in the year 1019. Amongst the benefactions of the abbots to the church of St. Alban's, as recorded by

Matthew Paris, several instances may be found, which shew the extraordinary richness of such decorations, as used in England; William of Malmesbury, in the antiquities of the church of Glas-tonbury, describes the rich *tabula* given by Abbot Brithwy, 1017, formed of gold, silver, and ivory. Various notices of the costly silver *tabula* in the church of Rochester occur in the Registrum Roffense.

“Parari fecit-unam *tabulam* ante altare ex auro et argento, admirandi operis; in cujus medio tronus cum imagine Domini, et per girum imagines ex argento penitus deaurato; atque hinc inde zonis lapidibus preciosis exornatæ. Super divitias regionis Angliæ præcipuum astimabatur.”

Benefactions of Theodewynus, Abbot of Ely, who died 1074. *Anglia Sacra*, vol. i. p. 610.

“Item, lego dicto altari ij. *tablementa*, et j. frontellum de rubeâ veste de Cipro, cum ij. cortinis de rubeo Taternyn,” &c. A.D. 1415. Rymer, vol. ix. p. 273.

“And he sall make apon the cornere of the Southe side of the same windowe a franche botras rising vnto the *tabill* yt sall bere the aloring.”

Cont. for Catterick Ch., p. 8.

“According to the Arches of the said Qwere, both yn *table stones* and crestis.”

Cont. for Fotheringhay Ch., p. 24.

“The ryche coyning, the lusty *tablementes*,

Vinettes ronning in casementes.”

Lydgate's Boke of Troye.

“Item jeo devise al moustier de notre Dame de Nicole . . . ma *table* d'or en ma chapile, la quele *table* je appelle Domesday achetez a Amieux.”

Will of John of Gaunt, 1398. Test. Ebor., p. 228.

“Also we wol, that our Executours, . . . cause to be made for the overparte of the Aultre within the grate of our Tombe, a *table* of the lenght of the same Aultre, and half a fote longer at either ende of the same, and v fote of height with the border, and that in the mydds of the overhalf of the same *table* bee made the Ymage of the Crucifixe, Mary and John, in maner accustomed; and upon bothe sids of therin, be made as many of the Ymagies of our said advouries as the said *table* wol receive; and under the said Crucifixe, and Ymages of Marie and John, and other advouries, bee made the xij Apostels: All the said *table*, Crucifixe, Mary and John, and other Ymages of our advouries and xij Apostellis, to be of tymbre, covered and wrought with plate of fyne golde.”

Will of Hen. VII., p. 33.

TABLE-BASE. See BASE-TABLE.

TÆNIA, TENIA, the fillet or band on the top of the Doric frieze, separating it from the architrave. See FASCIA.

TELAMONES, statues of men employed as columns or pilasters in classical architecture; sometimes also called Atlantes.

TEMPLE, FR. *Temple*, ITAL. *Tempio*, GER. *Tempel*, *Tempelhaus* : a building set apart for the services of religious worship, especially such as those which were dedicated to the heathen deities of antiquity. The temples of the ancients were generally oblong in their plan, and consisted of a body, or cell, with a portico at one or both of the ends supporting a pediment, and were often entirely surrounded by a colonnade, but occasionally they were circular : of this latter form there were but two kinds, the *monopteral*, which was merely an open circle of columns supporting a roof or entablature, and the *peripteral*, which had a circular cell surrounded by a colonnade. Of the oblong temples there were several varieties, the simplest of which was called *in antis* ; this consisted of a plain cell, the side walls of which projected at one end, or front, of the building, and were terminated with antæ, between which were two columns. The *prostylos* temple differed from the preceding in having a portico of four columns standing in front of the antæ, the columns between the antæ being omitted. The *amphiprostylos* had a portico of this last-mentioned kind at each end, or front, of the cell. The *peripteral* temple had a portico of six columns on each front, and a detached colonnade of eleven at each side of the cell, the columnus at the angles being included in both computations. The *pseudo-peripteral* was like the peripteral, with the breadth of the cell increased, so that the side walls became united with the columns of the lateral colonnades. The *dipteral* had porticos of eight columns on the fronts and a double colonnade at the sides, the outer one consisting of fifteen columns. The *pseudo-dipteral* was precisely the same as the dipteral, with the inner range of columns omitted throughout<sup>e</sup>. Some large temples had the cells left open at the top, without any roof, and when so constructed were called *hypæthral*. Temples were also classified according to the number of columns in the front porticos ; *tetrastyle* had four columns ; *hexastyle*, six ; *octastyle*,

<sup>e</sup> The ancients by no means always followed this classification of Vitruvius : the Parthenon and the temples of The-  
seus and Jupiter Olympius at Athens, accord with none of these orders.



eight; *decastyle*, ten. The width of the spaces between the columns varied considerably, and the porticos were designated accordingly *aræostyle*, *diastyle*, *eustyle*, *systyle*, and *pyncostyle*. See these terms.

TEMPLET, TEMPLATE: a pattern or mould used by workmen, especially by masons and bricklayers, as a guide for the shape of their work; it is usually formed of a thin board or a sheet of metal<sup>f</sup>. Also a short piece of timber sometimes laid in a wall under the end of a girder or other beam.

TENON, TENANT: the projection left at the end of a piece of timber to be inserted into a socket, or mortise, made to receive it.

TEPIDARIUM, the vessel in which the water for the baths of the ancients was partially heated; also the room in which the tepid bath was placed.

TERMINUS, TERM, a stone placed to mark a territorial boundary among the ancients. Termini were usually of considerable solidity and of various forms, but very frequently resembled short inverted obelisks, surmounted by busts of human beings or fauns.

TERRACE, FR. *Perron*, *Terrasse*, ITAL. *Terrazza*, GER. *Serrasse*: a raised space or platform adjoining to a building, frequently encompassed with a balustrade or steps, as at Versailles, where there are a succession of terraces one above the other. A level area on the side of a sloping bank or other situation overlooking lower scenery in a garden, pleasure ground, &c. Terraces were very extensively employed about houses in the time of Queen Elizabeth and King James I.

TESSELATED PAVEMENT, FR. *Mosaïque*, ITAL. *Pavimento di commesso*, GER. *Würfelörmiger Stein zum Fußboden*: pavement formed of small pieces of brick, stone, marble, &c. which are called *tessellæ* or *tesseræ*, much used by the Romans; the rudest description was formed of small cubes of brick about an inch

<sup>f</sup> Workmen sometimes make a distinction between a *templet* and a *mould*, applying the former term to the pattern of the general form, and the latter to that

of the details; thus the shape of an arch would be represented by a templet, and the section of the mouldings by a mould. See MOULD.

square, but the better kinds were of finer materials and in smaller pieces, and were generally very ornamental, representing architectural patterns, or animals and figures. See MOSAIC.

TESTER, TESTOON, FR. *Ciel*, ITAL. *Cielo*, GER. Himmel: a flat canopy over a pulpit, tomb, bed, &c.

TETRASTYLE, FR. *Tétrastyle*, ITAL. *Tetrastilo*, GER. Vier säulig: a portico having four columns in front.

TEWEL, a term which seems to imply the louvre, or flue for smoke. It is derived from the old French word *tuil*, a pipe, or conduit.

“ . . . soche a smoke gan out wende

Blacke, blue, and grenishe, swartishe, rede,

As doith where that men melte lede,

Lo! all on hie from the *tewell*.” Chaucer, House of Fame, lib. iii. l. 555.

THATCH, *Thacke*, *Thek*, FR. *Chaume*, ITAL. *Stoppia*, GER. Stroh, Schilf: a covering for roofs, formed of reeds, flags, straw, heath, or other similar materials. Thatch was formerly used more generally and on more important buildings than is usual in the present day, though in some districts it is still employed to a considerable extent; the best kind is made of reeds, a material which was employed at an early period. The old word *to thack*, *theak*, or *thatch*, frequently signifies no more than to cover, and is used in reference to tiles, lead, or other materials: *thack-tiles* are tiles or slates for covering a roof.

“ Erantque pariter et domus præfata et dormitorium *stipula* cooperta.”

Vita Oswini Regis, p. 36.

“ Pro m<sup>l</sup>. m<sup>l</sup>. garbarum de *reede* empt. pro *coopertura*.”

Accts. of the Manor of the Savoy, temp. Rich. II. Archæol., vol. xxiv. p. 299.

“ Hæc sunt Norwycus, panis ordeus, halpeny-pykys,

Clausus posticus, domus Habrahæ, dyrt, quoque vicus,

Flynt valles, *rede thek*, cuntatis optima sunt hæc.”

Reliq. Antiq., vol. ii. p. 178.

“ Ane yle on the south side of the paroch kirk of Seton, of fine estlar (ashler), pendit (vaulted), and *theikit* (roofed) with stane.”

Grose's Antiquities of Scotland, vol. i. p. 64.

“ The Council having employed Maister Jhone Bland, Inglishman, plumer,

for *theaking* of the chapel of Herriott's Hospital, together wt some uthor pairt of ye said worrk wt lead." MS. Records of Heriot's Hospital, Edinburgh.

"For *the kyng* of ij foder of new leyde." Accounts of Durham Castle, 1544.

ThERMÆ, the public baths of the ancients.

ThOLOBATE, the substructure on which a dome or cupola rests: a term proposed by Mr. Hosking.

THROUGH CARVED-WORK: carved work in which the spaces between the ornamental parts are pierced entirely through the substance of the material on which it is cut and left open; this is the way in which wooden tabernacle-work is usually formed.

"All which pictures were very artificially and cunningly wrought all together, and finely carved out of one whole entire stone, some parts thereof *through carved work*." Ancient Rites of Durham, p. 47.

"The forepart of the ambries were *through carved-work*, to admit air to the towels." Ancient Rites of Durham, p. 125.

THROUGH, Thrughe, GER. *Truhe*: a stone in a wall which reaches entirely through it, and shews itself on both sides; called also a Bonder, Bond-stone, and Perpent-stone, (see these terms.) The name Through or Through-stone, sometimes spelt Trough, is also applied to a flat grave-stone, and is still common in some of the northern parts of the kingdom<sup>g</sup>.

"The cors that dyed on tre was berid in a stone,

The *thrughe* beside fande we, and in that grave cors was none."

Towneley Mysteries, p. 290.

"For laying of his *through* stone and makyng of it xij<sup>d</sup>.

Funeral expenses of John Sayer, 1530. Durham Wills, p. 110.

"Over the midst of the said vault did lie a fair *throwstone*, and at each either side of the stone it was open, through which were cast the bones of the monks whose graves were opened for other monks to lie in; which vault was made to be a charnel house to put dead men's bones in." Ancient Rites of Durham, p. 99.

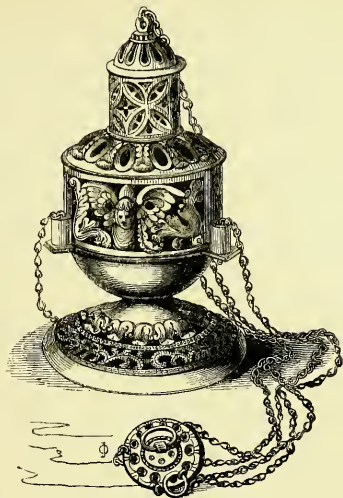
"*Thurwhe-stone* of a grave. (Harl. MS.) *Throwe*, or *throwstone* of a burynge. (Ed. Pyns.) *Sarcophagus*." Prompt. Parv.

<sup>g</sup> This word retains the precise sense of the Anglo-Saxon *pruh*, *purh*, a coffin, and is so used, as in the Chron. of England, where it is related that Abbot Aylward took up the remains of Edgar,

"And leygen in a *throh* of ston." (Line 747, Ritson Metr. Rom., 11.)

In 1555, the mayor of Berwick bequeathed 4*l.* for "a *through stone*." (Wills and Invent. published by the Surtees Society). See also the Plumptre Corresp., p. 229, and the word *Thruch-stane* in the Supplement to Jamieson's Dictionary.

THURIBLE, a censer used in some of the services of the Roman Catholic church, made of metal, usually in the form of a vase, with a cover perforated to allow the scented fumes of the burning incense to escape; it is carried by three chains, which are attached to three points around the lower portion of the censer, whilst a fourth, connected with them above, being united to the ring or handle, which serves for carrying the censer, is used to raise at intervals the upper portion, or covering of the censer, and allows the smoke of the incense to escape<sup>h</sup>.



"j *turribulum ferreum*." Status Sacristariæ, 1372. Priory of Coldingham, lxxv.

TILES, FR. *Quarrés, Carreaux, Tuiles*, ITAL. *Tegoli, Embrici*, GER. *Ziegel*: thin plates of baked clay used to cover roofs<sup>i</sup>. In this country there are but two kinds of tiles in ordinary use, plain tiles and pan-tiles: the former of these, which are by far the commonest, are perfectly flat, the latter are curved, so that when laid upon a roof each tile overlaps the edge of that next to it, and protects the joint from the wet.



The Romans used flat tiles turned up at the edges, with a row

<sup>h</sup> They are frequently represented in illuminations, and in painted glass, especially in the small lights in the tracery of windows, where they are commonly found in the hands of angels who are portrayed censuring the Blessed Virgin or some saint.

<sup>i</sup> In 1477 the manufacture of tile was one of sufficient importance in England to require regulation by a statute. See stat. 17 Edw. IV. c. 4. respecting the "fesure, whityng et anelyng de tewle, appelez pleintile, autrement nosmez

thaktile, roffile, ou crestile, cornertile et guttertile fait et affaire deinz cest Roialme;" whereby the dimension of Pleintile is fixed at 10 inches by 6½, and half an inch and half quarter thick, at least; Roof or crest tile at 13 inches long, thickness same as the other, with convenient deepness.—Stat. of the Realm, vol. xi. p. 463; and Rot. Parl., vol. vi. p. 189. Corner-tiles and gutter-tiles must be what are now called hip-tiles and valley-tiles.

of inverted semi-cylindrical ones over the joint to keep out the wet<sup>k</sup>. In the middle ages tiles were extensively employed in this country for covering buildings, though they seem always to have been considered an inferior material to lead; it does not appear that any but flat plain tiles, with such others as were requisite for the ridges, hips, and valleys, were used; the ridge-tiles, or crest, formerly also called *roof-tiles*, were sometimes made ornamental<sup>l</sup>. (See RIDGE). It is not unusual to find the backs of fire-places formed of tiles, and in such situations they are sometimes laid in herring-bone courses, as in the great hall, Kenilworth; most of the fire-places in Bodiam castle, Sussex, are constructed in this manner, and the oven by the side of the larger fire-place in the hall is also built of tiles<sup>m</sup>.

Glazed decorative tiles were anciently much used for paving sacred edifices; they are sometimes called Norman tiles, possibly from the supposition that they were originally made in Normandy; and, considering the age and variety of specimens that exist in northern France, this idea may not be wholly erroneous. It is doubtful, however, whether any tiles have been discovered in England, that present the features of the Norman style of Architectural decoration, the most ancient being apparently of the thirteenth century. The name of encaustic has also been given to these tiles, and it would not be inappropriate, were it not applied already to denote an antique process of art, of a perfectly different nature; whereas a method wholly distinct, and peculiar to the glazed tiles of the middle ages, was commonly

<sup>k</sup> These are frequently found built into walls to form bonding-courses, as at Lympne, near Hythe, Kent, where they are 16 inches long, about a foot wide, and three quarters of an inch thick.

<sup>l</sup> In taking down part of a late Norman building in Southwark some years ago, to make the approaches to the present London bridge, some tiles were found built into the wall, and may have formed part of the original structure. They were 13 inches by 8 inches, and varied in thickness from five-eighths of an

inch to an inch; half of one side, which would have been exposed upon a roof, was glazed, and they were made with pin-holes in them, as is still the custom in some districts.

<sup>m</sup> Lidgate speaks of an inscription graven upon a pillar

"made of tyles hard ybake,

Fro touche of fyre to saue the scrip-  
ture,"

(Boccace, liij.) as if, in his day, tiles were considered the best material to resist the action of fire.



adopted in northern Europe. The process of manufacture which, as it is supposed, was most commonly employed, may be thus described. The thin squares of well-compacted clay having been fashioned, and probably dried in the sun to the requisite degree, their ordinary dimension being from four to six inches, with a thickness of one inch, a stamp which bore a design in relief was impressed upon them, so as to leave the ornamental pattern in *cavetto*; into the hollows thus left on the face of the tile, clay of another colour, most commonly white, or pipe-clay, was then inlaid or impressed; nothing remained except to give a richer effect, and at the same time ensure the permanence of the work, by covering the whole in the furnace with a thin surface of metallic glaze, which, being of a slightly yellow colour, tinged the white clay beneath it, and imparted to the red a more full and rich tone of colour. In the success of this simple operation, much depended upon this, that the quality of the two kinds of clay that were used should be as nearly similar as possible, or, if in the furnace the white was liable to shrink more than the red, the whole work would be full of cracks; in the other case, the design would bulge and be thrown upwards; imperfections, of which examples are not wanting. To facilitate the equal drying of the tile, deep scorings or hollows were sometimes made on the reverse, and by this means, when laid in cement, the pavement was more firmly held together. Occasionally, either from the deficiency of white clay of good quality, or perhaps for the sake of variety, glazed tiles occur which have the design left hollow, and not filled in, according to the usual process, with clay of a different colour; a careful examination however of the disposition of the ornament will frequently shew that the original intention was to fill these cavities, as in other specimens, but instances also present themselves where the ornamental design evidently was intended to remain in relief, the field, and not the pattern, being found in *cavetto*. Tiles of this kind, about six inches square, with armorial and other decorations, were found in excavating the ruins of Whitland abbey, Caermarthenshire, in 1837; and one, ornamented with

the Holy Lamb, is represented, *Gent. Mag.*, N. S., xii. 597; examples likewise, remarkable on account of their very late date, occur in Tawstock church, Devonshire, and in several other churches in the same county. It must be observed, that instances are very frequent, where the protecting glaze having been worn away, the white clay, which is of a less compact quality than the red, has fallen out, and left the design hollow, so that an impression or rubbing may readily be taken. It appears probable that the origin of the fabrication of decorative pavements, by the process which has been described, is to be sought in the medieval imitations of the Roman mosaic-work, by means of coloured substances inlaid upon stone or marble. Of this kind of *marqueterie* in stone, few examples have escaped the injuries of time; specimens may be seen on the eastern side of the Altar-screen in Canterbury cathedral, and at the abbey church of St. Denis, and the cathedral of St. Omer.



Canterbury Cathedral.

It has been stated that tiles ornamented with designs in various superficial colours occur, as at Bristol, in the mayor's chapel; such examples, if any are found, deserve attentive notice by those who are interested in researches regarding the ornamental manufactures of the middle ages. From the period when the ornamented red pottery, of Greek origin, was fabricated in western Europe, (as it was very extensively in England, at times subsequent to the occupation by the Romans,) until the revival of the use of decorative pottery, in the *maiolica* of northern Italy, and the moulded *faience* of Bernard Palissy, in the sixteenth century, no fictile work has been hitherto noticed, which was employed for any decorative purpose, with the exception of the glazed tiles, which are under consideration. It would therefore be interesting to ascertain at how early a period the Oriental porcelain, known in Italy in 1324, but which does not

appear to have been introduced into England until 1587-8, in the reign of Elizabeth, suggested the means of decorating either pottery or paving tiles with designs in superficial or enamelled colours.

Amongst the earliest specimens of glazed tiles may be mentioned the pavement discovered in the ruined priory church at Castle Acre, Norfolk, a portion of which is in the British Museum. These tiles are ornamented with scutcheons of arms, and on some appears the name THOMAS; they are coarsely executed, the cavities are left, and not filled in with any clay of different colour. A specimen which, although foreign, is interesting, as exhibiting, in an early armorial decoration, several coats belonging to Anglo-Norman families, exists in the tiles brought from the guard-chamber and great hall of the palace of the dukes of Normandy, within the precinct of St. Stephen's abbey at Caen. The pavement was described by Ducarel in his tour in Normandy. In 1786 a number of tiles, twenty from each chamber, were obtained from the monks by Charles Chadwick, Esq., of Mavesyn Ridware, Staffordshire, who added them to the numerous decorations of the very curious sepulchral chapel of the lords of that place: they are still to be seen there, forming two tablets, affixed to the west wall in that singular chapel<sup>n</sup>. A number of these tiles were also procured by John Henniker Major, Esq., who published in 1794 an account of them, with engravings: they consist only of armorial tiles, from the "great guard chamber," and were presented by him to the Society of Antiquaries. Mr. Henniker was disposed to assign to them a much earlier date than can possibly be admissible. The bearing of England, which is found among them, with *three* lions passant, shews that their date cannot be much anterior to 1200, but they are more probably of the close of the thirteenth century or commencement of the fourteenth. An illustration of these tiles is found in a volume of Gough's collections, in the Bodleian, entitled, *Recueil de Tapisseries, d'Armoiries et de Devises*: it is a coloured drawing, taken about 1700, of a pavement in St.

<sup>n</sup> Gent. Mag. 59, i. 212; see also 60, ii. 710.

Stephen's abbey, adjoining the great hall, and the blazon of nearly all the arms that occur on the tiles engraved by Hen-niker is there to be found. A considerable number of the tiles from the palace at Caen have been preserved by M. de Caux, and used for the pavement of parts of his residence in that town.

A remarkable specimen of tile paving of the thirteenth century has lately been uncovered on the site of the ruined church of Woodpery, Oxfordshire; on one of these is a lion rampant, on another a spread eagle, these are the badges of Richard king of the Romans, and earl of Poictou, brother of Henry III., to whom the manor belonged. A very entire pavement, which appears to be of the latter part of the thirteenth century, has been recently laid open to view in the chapter-house at Westminster<sup>o</sup>. A great variety of tiles, presenting the characteristic decorations in use from the thirteenth to the fifteenth century, are to be found in Winchester and Gloucester cathedrals, the churches of St. Cross, Romsey, Warblington, Tintern, Bredon, Tewkesbury, Great Malvern, and many others.

A profusion of good examples still exists of single tiles, and sets of four, nine, sixteen, or a greater number of tiles, forming by their combination a complete design, and presenting, for the most part, the characteristic style of ornament which was in vogue at each successive period; but examples of general arrangement are very rare, and imperfect. To this deficiency of authorities it seems to be due, that modern imitations of these ancient pavements have generally proved unsatisfactory, in the resemblance which they present to oil-cloth, or carpeting, and the intention of producing richness of effect by carrying the ornamental design throughout the pavement, without any intervening spaces, has been wholly frustrated. Sufficient care has not been given to ascertain the ancient system of arrangement: it is, however, certain that a large proportion of plain tiles, black,

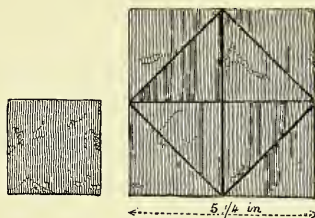
<sup>o</sup> A variety of specimens, communicated by Mr. Cottenham, have been given by Mr. J. G. Nichols among his *Examples of Tiles*, a publication which may

in some measure supply the place of a detailed reference to pavements of this kind, existing in England.



white, or red, were introduced, and served to divide the various portions which composed the general design. Plain diagonal bands, for instance, arranged fret-wise, intervened between the compartments, or panels, of tiles ornamented with designs; the plain and the decorated quarries were laid alternately, or in some instances longitudinal bands were introduced in order to break that continuity of ornament which being uniformly spread over a large surface, as in some modern pavements, produces a confused rather than a rich effect. It has been supposed, with much probability, that the more elaborate pavements were reserved for the decoration of the choir, the chancel, or immediate vicinity of an Altar, whilst in the aisles, or other parts of the church, more simple pavements of plain tiles, black, white, or red, were usually employed. It may also deserve notice, that in almost every instance when the ornamented tiles have been accidentally discovered, or dug up on the site of a castle or mansion, there has been reason to suppose a consecrated fabric had there existed, or that the tiles had belonged to that portion of the structure which had been devoted to religious services.

Tiles, constructed with a singular intention, and of which no other example has yet been noticed, occur at Great Malvern; there are two sets, each consisting of five tiles, arranged longitudinally, and evidently intended to form the decoration of the lower portion of the walls around the high Altar, either to supply the place of a reredos, *retro-altare*, or *post-tabula*, the ornamental work above the Altar, decorating the face of the wall or screen, against which the Altar was applied, or else to answer the purpose for which wainscot or hangings of tapestry were commonly employed. The tiles composing the larger set bear the date 1453, they measure  $11\frac{3}{4}$  inches by 9 inches, and are of unusual thickness,  $2\frac{1}{4}$  inches; they are decorated with the bearings of Edward the Confessor, England, Bohun, Mortimer, Clare,



Woodperry, Oxon.



Le Despenser, Beauchamp earl of Warwick, and Beauchamp of Powyck. The series is formed of five tiles, but there are three varieties of the one which forms the base, differing only in the armorial scutcheons. The second series is dated Anno regni Regis Henrici VI. xxxvj. (1456), and is composed of five tiles of ordinary thickness, which measure  $8\frac{3}{4}$  inches by  $6\frac{3}{4}$  inches; the ornament consists of shrine-work, so adjusted by the juxtaposition of the tiles as to produce a very rich effect, and represent an architectural design of several stages, with scutcheons introduced at intervals, charged with the bearing of Henry VI., the symbolical bearing so much in fashion at that period, composed of the various emblems of the Passion, the monogram IHC under a crown, and the sacred symbol of the pelican<sup>p</sup>.

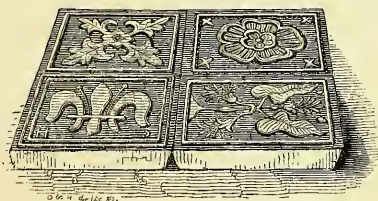
The foregoing description will serve to give a general idea of the kind of ornament usually introduced upon tiles, the frequent occurrence of heraldic decoration renders them valuable as an evidence or illustration of the descent of property. For example, at Malvern the bearings of the successive lords of the chase and manor are exhibited, namely, Clare and Le Despenser, earls of Gloucester, Newburgh and Beauchamp, earls of Warwick, and finally the royal arms of England, the lordship having by marriage reverted to the Crown. Frequently the design being formed with four, nine, or sixteen tiles, the arrangement was so contrived as to present both the single and the impaled bearing, and distinguish the individual of whose benefaction this decorative work was a memorial. Portions of heraldic ornament, as the lion, the fleur-de-lis, or the eagle, were much in fashion, as were also sacred emblems, as the fish, or the interlaced triangles, and personal badges, or devices partaking of the nature of the rebus. Of the last, may be mentioned the examples at Great Malvern, being the device of Tydeman de Winchcomb, bishop of Worcester, 1395, formed of a winch, or kind of capstan, and a comb, with the mitre and pastoral staff; and that of John Nailheart,(?) a bleeding heart, pierced by three nails. Inscriptions,

<sup>p</sup> See a more detailed account of these, vern priory church, Gent. Mag., May and other decorative tiles in Great Mal- and July, 1844.

usually of a pious character, were much in vogue, and a very curious instance occurs at Malvern, being, as it has been ascertained by contemporary authority, a charm, which was regarded as possessing efficacy against fire; it runs thus, *MENTEM · SANC-TAM · SPONTANEUM · HONOREM · DEO · ET · PATRIE · LIBERACIONEM ·* The quotation from Job xix. 21, “*miseremini mei, miseremini mei, saltem vos amici mei, quia manus domini tetigit me,*” is most curiously and ornamentally introduced on another specimen there, with the names of the Evangelists, and the date 1456. Another presents a moral admonition in metre, very similar to an epitaph in verse at Kelshall, Herts, dated 1435; it enjoins the practice of charity during life, instead of confiding in an executor. Representations of this interesting tile will be found in Nash’s *Worcestershire*, and Nichols’ *Examples*.

Designs, which deserve notice on account of the costume that they exhibit, occasionally occur; amongst these may be cited one preserved in the British Museum, of temp. Henry III., representing a mounted knight, who wears the flat-topped cylindrical helm; and another in the Doucean Museum, at Goodrich Court, found at Margam abbey, Glamorganshire, of the close of the reign of Edward I., exhibiting a knight armed with a falchion and round buckler, and wearing ailettes. Oblong tiles, bearing representations of knights charging at full speed, occur also at Romsey and Tintern.

In the sixteenth century, the use of tiles of the kind hitherto described, appears to have been superseded by the importation of tiles decorated with superficial colours, called *Flanders tile*, or *Gally tile*: examples of early character are preserved in the Doucean Museum. At Tawstock, Devon, are some tiles stamped according to the ancient process, with ornaments evidently copied closely from ancient originals, and in high relief. They deserve attention on account of the singular circumstance of their date,



Westleigh, Devon.

one of them bearing a fleur-de-lis, the initials T. W., and date 1708. In Westleigh, Devon; St. Decuman's, Somersetshire; and many other churches in the west of England, are similar tiles with raised patterns, but probably few of them are of so late a date.

The following evidences tend, in unison with the general character of decoration displayed in the tiles of the fourteenth and fifteenth centuries, to shew that they were of English manufacture. In 1833, a furnace of brick was discovered on the Priory Farm, Great Malvern, ingeniously constructed for the purpose of baking such tiles, and containing fragments similar to those which exist in the neighbouring churches<sup>a</sup>. A similar furnace was discovered in 1837, in the parish of St. Mary Witton, near Droitwich, formed like that at Malvern with two arched chambers, separated by an intermediate pier; it contained a number of tiles, specimens of which are now preserved in the Museum of the Worcester Nat. Hist. Society; their character is that of the fourteenth century, and some of them are identical in design with those still existing in the building which adjoins Worcester cathedral on the south side, called the Singing School. It must be observed, in deference to the opinion of so experienced an observer as Mr. Bloxam, that this furnace was considered by him as having been constructed for the purpose of making salt by evaporation; it was also conjectured that the tiles had been brought from the neighbouring church of Witton, which fell into ruin about 1461; the circumstances of locality, however, and other facts connected with the discovery, tend to shew an identity of purpose between this and the Malvern furnace, so that there can be little doubt that both were constructed for the manufacture of these fictile decorations.

The glaze, with which tiles of this nature were covered, protected them from rapid decay, yet in exposed positions they necessarily became, in the course of several centuries, wholly defaced; the only instances, perhaps, of entire pavements thus

<sup>a</sup> A representation of it will be found in Dr. Card's Dissertation on Malvern Priory Church, and an account of the discovery in *Gent. Mag.*, 103, ii. pp. 162, 301.

formed, which have been preserved until recent times, are the interesting one in the chapter-house at Westminster, to which allusion has been made, and that of the chapel at Ely, built by Prior John de Crauden, about 1321<sup>r</sup>. It is probable that this kind of manufacture was made available for decoration, in a variety of ways, of which by the injuries of time all traces have been destroyed. In the ancient cathedral of Hamburgh there was a cenotaph to the memory of Pope Benedict V., who died there, A.D. 965; its fashion was that of the altar-tomb, of the character of the thirteenth century, at which period it was probably constructed; on the top was represented the pope, under a canopy of shrine-work, the design being executed upon twelve tiles, measuring together about eight feet by three feet. An inscription ran round the verge of the tomb, and at the sides were sacred and other subjects, and figures of the Apostles, the whole formed with tiles, the figures being white on a green ground. It is evident that here the design was not executed by the process of impression which has been described as practised in this country, but, it is probable, by the ordinary methods of superficial decoration, such as are now employed<sup>s</sup>.

In some parts of Spain, it was customary to execute fictile decorations of large dimension in superficial colouring; the designs resembled those of hangings of arras, and represented historical or sacred subjects; they served as decorative coverings of the walls, instead of tapestry, the tiles were sometimes rectangular, and sometimes shaped out, according to the outlines of the design, in a manner analogous to that in use in the adjustment of painted glass. The richly-designed pavements of Saracenic character, still preserved at Granada, are executed in superficial colours, and not by means of the peculiar process adopted in northern Europe. Similar tiles, decorated with vivid colouring, are found in some sacred structures in Asia Minor and the East Indies.

<sup>r</sup> See Archæol., vol. xiv. plate 28.

scribed in the Acta Sanct. Propylæon  
Maii, p. 164\*.

<sup>s</sup> This curious memorial, which long  
since perished, is represented and de-

The imitations of ancient tiles, produced at the works of Messrs. Barr and St. John, at Worcester, by the process which, as it has been conjectured, was anciently employed, and those which have been manufactured in a somewhat different manner by Minton, at Stoke-upon-Trent, Staffordshire, have been the means of causing an extensive revival of the use of this beautiful kind of decoration. This kind of pavement has been recently introduced at the Temple Church, London, Stratford-on-Avon, Worcester, Stafford, Welshpool, and other places.

“Stabula et officinas que cooperte erant arundine prius, novis tectis appositis, *lateribus* cooperiri jussit (Abbas Samson.)      Chron. Jocelini, 70.

“They sate among  
Upon the chamber rofe without  
Upon the *tyles* ouer all about.”      Chaucer, fo. 240.

“Item, paid to Th. Lester, of Stowe, in part of paiement of xxvijs. iiij*d.* for a M<sup>li</sup> of *paving tile* to be eneled (annealed) with colours of green, yelow, and black.”      Accompts of Little Saxham Hall, 20 Hen. VIII. Gage's Suffolk, p. 151.

“Item, payd to John Frankys for pathyng of ye keyrke fluur, and hellpyng to ley *tyyl* and levyllyng of ye floure, 3*s.* 4*d.*”

Parish Accounts of Wigtoft, Lincolnshire, A.D. 1500, ap. Lewin.

**TO-FALL, TOO-FALL:** a shed or building annexed to the wall of a larger one, the roof of which is formed in a single slope with the top resting against the wall of the principal building. A term retained in use in the north. Sometimes called a Lean-to.

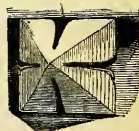
“*To-falle*, schudde (or shedde) appendicium, appendix, teges.”      Prompt. Parv.

“Of the Corskyrk (of St. Andrews) the ils twa,  
Wyth lede the south yle thekyd alsua,  
The north ile, and the qwere,

The *tofallis* twa war made but were.”      Wyntown, Chron., vol. ix. p. 6. 126.

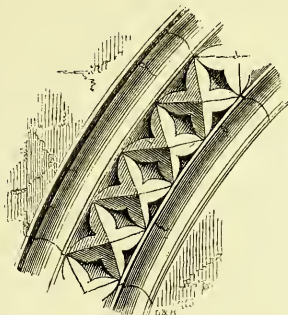
See also Spalding's Troubles, vol. ii. p. 26, 27, 30, as quoted by Jamieson; and Brockett's North-country Glossary, *v.* Toofal, or Teefall.

**TOOTH ORNAMENT, FR. *Dent de scie*:** this name is given to an ornament very extensively used in the Early English style of architecture, consisting of a square four-leaved flower, the centre of which projects in a point; there are minute differences in the manner of cutting it, and sometimes the sides are so perfectly flat, and it is formed with so much stiffness, as to resemble a





pierced pyramid rather than a flower. It is characteristic of the Early English style, in which it is often used in great profusion, though occasionally met with in late Norman work, as at the west window of the south aisle of the nave of Rochester cathedral; it is generally placed in a deep hollow moulding, with the flowers in close contact with each other, though they are not unfrequently placed a short distance apart, and in rich suits of mouldings are often repeated several times<sup>t</sup>. (Plates 84, 85.)



Canterbury Cathedral.

TORUS, TORE, FR. *Tore*, ITAL. *Toro*, *Bastone*, GER. *Wühl*: a large round moulding commonly used in the bases of columns, &c.



TOUCH-STONE, FR. *Pierre de Touche*, ITAL. *Paragone*: a name sometimes applied to compact dark-coloured stones, such as Purbeck and Petworth marble, and others of similar kind, which are frequently used for fine work in Gothic architecture; some of these are capable of receiving a high polish: the term does not appear to have been in common use for any very long period. It is so called from its supposed identity with, or resemblance to, the *lapis Lydius*, or Touch-stone, used by goldsmiths in assaying the quality of gold by the test of aquafortis. There is a fine effigy in the church at St. Denis, near Paris, of Catherine de Courtenai, who died in 1307, sculptured in limestone, nearly as black as the real touch-stone, and erroneously supposed to be of that material.

"In which place we wol, that for the said Sepulture of vs and our derest late wif the Quene, whose soule God p'donne, be made a Towmbe of Stone called *Touche*, sufficient in largieur for us booth. . . . . And in the sides and booth ends of our said Towmbe, in the said *Touche* vnder the said bordure, we wol tabernacles be graven."

Will of Hen. VII., 4.

"A Tombe or Sepulture of whit marbile and of black *touchstone*."

Draft of Indenture for a tomb to Hen. VIII. Archæol., vol. xvi. p. 84.

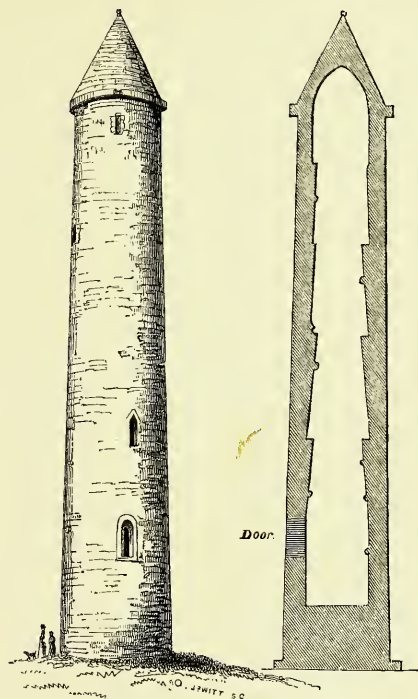
<sup>t</sup> This enrichment is seldom found in the early French work of Normandy, and where met with is but sparingly employed, as at the cathedral, Lisieux.

TOWER, FR. *Tour, Clocher*, ITAL. *Torre*, GER. *Thurm*: any attempt to particularize the various kinds of towers which have been adopted by different nations in former ages, would far exceed the scope of this work: the following observations, therefore, are chiefly confined to those which were in use in the middle ages in England and the adjacent parts of Europe, and more especially to the towers of churches. Among the Greeks and Romans, towers were employed of various forms and for different purposes, but by no means so abundantly as in after ages, and in general they appear not to have been so lofty as those of mediæval date: the tower of Andronicus Cyrrhestes, called also the Temple of the Winds, at Athens, is octagonal; at Autun, in France, a considerable part of a large and lofty square tower of late Roman work exists.

In the middle ages the towers of castles were numerous and of striking character. During the prevalence of the Norman style the keep often consisted of a large rectangular tower, with others of smaller size attached to the angles, and these last-mentioned generally rose higher than the main building, as at the White tower of London, and the castles of Rochester and Guildford; the keep tower of Conisburgh castle in Yorkshire, which is of the latest Norman work, is circular, with large buttresses on the outside; in other examples, especially in those of *later* date, the keep towers are of various forms, often irregular, apparently so constructed as being considered best adapted to the peculiarities of the sites, and the systems of defence in use at the periods of their erection. See **KEEP**. Besides these main towers, many others, which, though of less magnitude than the keep, were often of very considerable size, were employed in different parts of fortifications, especially at the entrances, where the gateways were generally flanked by towers projecting considerably before the main walls; these were pierced with loop-holes and oillets, and were commonly surmounted with machicolations.

The well-known round towers found in some church-yards in Ireland, have given rise to a variety of conjectures as to the objects for which they were built, but the discovery of human

skeletons under them, accompanied by evidences of considerable care having been taken in the burial of the bodies, leaves little doubt of their being monumental erections. They do not in general exceed about fourteen feet in diameter at the base, and usually taper towards the top; in height they differ considerably, occasionally reaching to 130 feet; the lower part, for some distance upwards, is solid, and the remainder hollow, the entrance necessarily being at some considerable distance from the ground; the walls of the hollow part appear to average about



Round Tower on Devenish Island, Lough Erne.

three feet in thickness, and in the few examples which are entire, the termination consists of a conical stone roof<sup>u</sup>. The age of these buildings is undetermined, and is likely to remain so, as they possess few, if any, features sufficiently marked to evince the period of their erection, but some of them may be of considerable antiquity, for Geraldus Cambrensis, who went to

<sup>u</sup> The round towers in Ireland generally consist of that kind of careful masonry called "spauled rubble," in which small stones shaped by the hammer are placed in every interstice of the larger stones, so that very little mortar is intermixed.

The masonry of the tower in Devenish Island, Lough Erne, is not rude, but

hewn through in rather irregular crosses, having heads of very singular character. The doorway has a semicircular arch, and a plain architrave projecting. One of the windows of the tower at Carraigeen, near Adare, has also the straight-sided arch.

Ireland in the latter part of the twelfth century, mentions that it was the custom of the country to erect towers of this kind.

Church towers of all dates are greatly diversified, not only in their details but also in general proportions and form; they are occasionally detached from the building to which they belong, but are usually annexed to it, and are to be found placed in almost every possible situation except about the east end of the chancel. Large churches have often several towers<sup>x</sup>, especially when the plan is cruciform, and in this case there are generally two at the west end, and one, of larger dimensions, at the intersection of the transepts, as at the cathedrals of Canterbury, York, and Lincoln. Ordinary parish churches have usually but one tower. In some examples, where there is an entrance to the church through the lower story of a tower, it is made to form a porch with an open archway on one side, as at Cranbrook, Kent, or on three sides, as at Newnham, Northamptonshire: in towns, towers are sometimes placed over public thoroughfares, and in such situations are built on open archways. It is not unusual to find church towers which batter, or diminish upwards; these are generally of Norman or Early English date, but in some districts, as in Northamptonshire, this mode of construction was continued to a later period.

The towers belonging to the style described in the article on Saxon Architecture are square and massive, not of lofty proportions, and apparently never were provided with stone staircases; some of them are considerably ornamented, as at the churches of Barnack and Earl's Barton, Northamptonshire; and others are

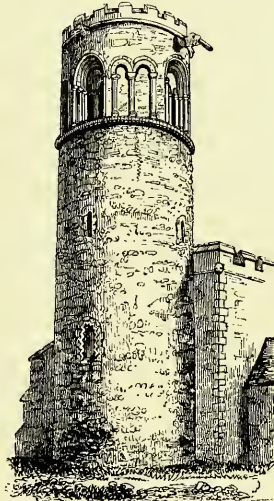
<sup>x</sup> The cathedral at Laon, in France, was designed to have seven towers, two at the west end, two at the end of each transept, and one at the intersection of the nave and transepts; only one has been erected at the end of each transept, so that the church has now but five towers; they are in the early French style, of fine outline and composition, though rather singular, with large open turrets at the angles; they have never been finished at the top, and their general

effect, as seen associated with the church, is not good. Many large cross churches on the continent have no central tower, probably owing to the great breadth of the nave, which prevents a tower of reasonable dimensions being placed in that situation without contracting the width by the arches which would support it, to a degree that must greatly injure the appearance of the interior of the building.



very plain, as at St. Michael's, Oxford, and St. Benet's, Cambridge: the tower of the church of Sompting, Sussex, which belongs to this style, terminates with a gable on each of the four sides, and is surmounted by a wooden spire, but whether or not this was the original form may be doubted. See SAXON, and Plate 138.

In some parts of the kingdom circular church-towers are to be found; these have been sometimes assumed to be of very high antiquity, but the character of their architecture shews that they belong to the Norman and Early English styles; they are built of rough flints, generally of coarse workmanship, with very little ornament of any kind, and that little, for the most part, about the upper story; one of the best examples is that of Little Saxham church, Suffolk<sup>†</sup>.



Little Saxham Church, Suffolk.

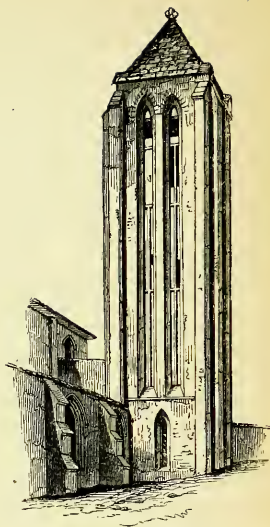
Norman towers are generally square, and of rather low proportions, seldom rising much more than their own breadth above the roof of the church, and sometimes not so much; they generally have broad flat buttresses at the angles, and are usually provided with a stone staircase carried up in a projecting turret attached to one of the angles; this is very commonly rectangular externally, but the form is not unfrequently changed towards the top, especially if the turret is carried up the whole height of the tower: occasionally polygonal Norman towers are to be met with, as at Ely cathedral. In Normandy a few examples of village church-towers of this style exist, which are capped with pyramidal stone roofs, like low square spires, but in general the roofs and parapets are additions of later date. Many Norman towers are very considerably ornamented, the upper stories being usually the richest, while others are very plain: good specimens remain

<sup>†</sup> For a particular account of these towers see Mr. Gage Rokewode's paper, accompanied by numerous engravings, in the *Archæologia*, vol. xxiii.



at St. Alban's abbey, the cathedrals of Norwich, Exeter, and Winchester; Tewkesbury abbey; Southwell minster; the churches of St. Peter, Northampton; St. Clement, Sandwich; Iffley, Oxfordshire; Stewkley, Buckinghamshire, &c.

In Early English towers much greater variety of design and proportion is found than in those of prior date; the prevailing plan is square, but some examples are octagonal, and occasionally the upper part of a square tower is changed to an octagon: projecting stair-turrets are almost universal, though they are frequently so much masked by buttresses as to be in great measure concealed; many towers in this style are of lofty proportions, while others are low and massive; the best examples are generally more or less ornamented, and some are very highly enriched; the belfry windows are often large, and deeply recessed, with numerous bold mouldings in the jambs, and appear sometimes to have been originally left quite open: considerable variety of outline is produced by the different arrangement, sizes, and forms of the buttresses at the angles of towers in this, as well as in the later styles of Gothic Architecture, and sometimes, instead of buttresses, small turrets are used, which rise from the ground and generally terminate in pinnacles; many towers of this date are finished at the top with parapets, some of them with pinnacles at the angles, and many are surmounted with spires, which, although perhaps in the majority of cases they are of later date than the towers, appear to have been originally contemplated; examples remain at the cathedrals of Oxford and Peterborough, the churches of St. Mary, Stamford; Ketton, and Ryhall, Rutland; Loddington, and Raunds, Northamptonshire; Middleton Stoney, Oxfordshire, &c.



Mortain, Normandy.

In the Decorated and Perpendicular styles, towers differ very considerably, both in proportions and amount of enrichment, and considerable diversity of outline and effect is produced by varying the arrangement and form of the subordinate parts, such as windows, buttresses, pinnacles, &c., but in general composition they do not differ very materially from Early English towers<sup>z</sup>: many are very lofty, and others of low proportions, some highly enriched, and some perfectly plain: a large number, probably the greater number, are crowned with parapets, usually with a pinnacle at each corner, and sometimes with one or two others, commonly of rather smaller size, on each of the sides; many also terminate with spires, or, especially in the Perpendicular style, with lanterns. Decorated towers remain at Lincoln cathedral, the churches of Heckington and Caythorpe, Lincolnshire; Newark, Nottinghamshire; Finedon, Northamptonshire; St. Mary's, Oxford, &c. Perpendicular towers are very numerous in all parts of the kingdom<sup>a</sup>; among such as are best deserving of attention, may be mentioned those at Canterbury, York, and Gloucester cathedrals, and the churches at Boston and Louth, Lincolnshire; Kettering, Northamptonshire; Cirencester, Gloucestershire; Great Malvern, Worcestershire; and that at St. Mary Magdalene College, Oxford. See Plates 138, 139.

In the villages in Normandy it is more usual than in this country to find the church towers placed at the junction of the nave and chancel, sometimes on one side of the eastern part of the nave, and sometimes over the western bay of the chancel; and a very common, if not the commonest, termination, is a pack-saddle roof with gables on two sides<sup>b</sup>, (Versainville, Plate 138); occasionally they have a gable on each of the four sides, as

<sup>z</sup> Towers of which the plan is rectangular are sometimes far from square, as that of Bodiam church, Sussex, which is very considerably wider from north to south, than from east to west.

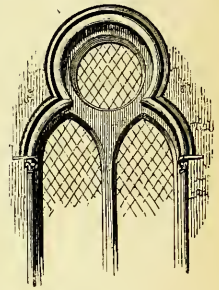
<sup>a</sup> Somersetshire contains a vast number of Perpendicular towers, many of which are exceedingly beautiful and

highly ornamented.

<sup>b</sup> Examples of roofs of this kind are not wanting in England; they exist at Brookthorp, Gloucestershire, (Plate 138); Maidford, and Thorp Mandeville, Northamptonshire; Tinwell, Rutland; Chinnor, Oxfordshire; Sarratt, Hertfordshire; and some other places.

at Guibray, near Falaise; many towers also have much less prominent buttresses than in this country, and they frequently reach no higher than the first or second stories; in other respects the towers in Normandy do not materially differ from those of this kingdom.

TRACERY, FR. *Réseau de la Fenêtre*: the ornamental stone-work in the upper part of Gothic windows, formed by the ramifications of the mullions<sup>c</sup>; also the decorations of corresponding character which are abundantly used in Gothic architecture on panellings, ceilings, &c. The term is not ancient. Tracery seems to have originated in a desire for enlarging the windows which were in use in the thirteenth century, and the first decided approach to it in this country was made in the Early English style, by piercing the spaces between, or above the heads of the windows when two or more were grouped together under one arch; these piercings were unconformable to the windows, and very often, if not generally, had different mouldings from them, but the system of making the mullions branch off into circles, quatrefoils, and other geometrical figures above the springing of the arches, speedily superseded this expedient, and established the use of tracery (Plate 152): its character, at first, was often rather heavy, and the larger openings only were feathered, but this defect was rapidly corrected, and it became one of the most marked and beautiful characteristics of the Decorated style.



Window, Louviers.

The early Decorated tracery is arranged principally in circles,

<sup>c</sup> Tracery not unfrequently extends below the level of the springing of the window-head both in the Decorated and Perpendicular styles (Dunchurch, Plate 155.—Little St. Mary's, Plate 157.—King's Sutton, Plate 164). Occasionally a small quantity is used below a transom, as at Bristol cathedral; and sometimes belfry windows have the lights filled

with pierced stone-work, forming a kind of tracery, instead of louvre boarding (Huish, Plate 162). Circular and triangular windows, of dates subsequent to the introduction of tracery, are generally filled with it, as short windows of other shapes also are occasionally. (See Plate 163, and Falaise, Plate 160.)

quatrefoils, and other regular figures, with the featherings for the most part confined to the larger piercings; this is usually called *geometrical* tracery (Plates 153, 154): in the matured examples of the style it is generally more complicated, and the patterns are designed with greater freedom and elegance; many windows of this date have the heads filled with most elaborate tracery, branching off into a variety of graceful curves, without any admixture of geometrical forms, though very commonly portions of flowing and geometrical tracery are combined in the same window; two of the windows of Decorated date most celebrated for their tracery are the west window of York minster, and the east window of Carlisle cathedral (see Plates 155, 157, 158). There are also windows, both early and late, in the Decorated style, of which the tracery is remarkably poor and meagre; one variety of this kind has the heads of the lights elevated so as to reach up to the main arch (St. Alban's, Bloxham, and Tewkesbury, Plate 156); another, which is more common, has the lights of uniform height, and the mullions prolonged above them by continuing the curves of the heads until they reach the main arch of the window (Northfield, Plate 156); in the generality of examples of this character the featherings are poor, and many, especially of the last kind, have none at all.

One of the earliest indications of the approach of the Perpendicular style is perceived in the introduction of straight lines in the tracery, sometimes horizontal, but more frequently vertical<sup>d</sup> (Plate 159); these, on their first appearance, are not numerous, and, in general, not very striking, but they are found rapidly to increase as the style becomes developed, until the flowing lines of the Decorated tracery are exploded<sup>e</sup>. There are very great varieties in the window tracery of the Perpendicular style, which

<sup>d</sup> The name Perpendicular, which has been given to this style, is derived from the vertical arrangement of its tracery.

<sup>e</sup> Examples of windows of Perpendicular date, with a portion of the tracery in flowing patterns, are sometimes to be met with, but the leading lines are almost invariably Perpendicular; some of the

windows of Henry VIIIth's chapel at Westminster, are however exceptions even to this rule, and have no vertical mullions in the tracery: on panels and many spaces, particularly small ones, to which it is applied in the Perpendicular style, it frequently consists entirely of flowing patterns.



it is scarcely possible to describe in words, but several specimens are represented in Plates 161, 162; occasionally transoms are introduced in it, particularly in some districts, and an effect very similar to that of a transom, produced by arching the small lights at a uniform level across a considerable part, or the whole breadth of the window, is common (Swinbrook, Plate 162): although the leading lines are vertical, it is very usual to find some of the piercings formed of curved patterns, and the principal mullions are frequently arched and carried through the window head, so as to divide the tracery into several distinct portions (New College, Plate 161, and St. Mary's, Plate 162).

In addition to its use in windows, tracery is also extensively employed as a decoration in Gothic architecture in various other ways; in general character it always more or less resembles that of the windows, though the patterns are often necessarily modified to suit the spaces to which it is applied; panels are sometimes entirely covered with it, and are sometimes epitomes of blank windows<sup>f</sup>; parapets often, especially on the continent, consist of a range of tracery<sup>g</sup>; ceilings, both vaulted and flat, are very commonly ornamented with it<sup>h</sup>; in screens it is almost invariably introduced<sup>i</sup>; it is also made to decorate a variety of small objects, such as locks, door-handles<sup>k</sup>, &c.

In continental architecture, much of the tracery in the Decorated style is inferior to the best which is to be found in this country; the patterns are not unfrequently ill combined, and there is sometimes an incongruity between the parts which produces a harsh and disagreeable effect; this is in great measure to be attributed to the prevalence of the geometrical principle, which is common throughout the style. Examples of tracery are sometimes met with on the continent of a character so unlike what is usual, that it is difficult to account for them, except by supposing that the designer was in search of novelty, and for the sake of it was willing to sacrifice both propriety

<sup>f</sup> Tracery is used in various ways on panels; some good examples are given in Plates 31\*, 95, 103.

<sup>g</sup> Plate 98.

<sup>h</sup> Gloucester, Plate 146.

<sup>i</sup> Plates 127, 128.

<sup>k</sup> Plates 69, 72, 129.



and taste; they are not improvements upon the common arrangement, and in general have a bad effect. Flamboyant tracery is formed by a combination of wavy lines, from the flame-like appearance of which the name of the style is derived. In Germany, in the later style of Gothic architecture, a kind of tracery is used which is formed of flowing lines with the ramifications ending abruptly, with projecting stumps, or stool-pieces, as if they had been cut off, producing in some degree the effect of featherings<sup>1</sup>.

**TRAIL, Traylor:** an old English name for a running enrichment of leaves, flowers, tendrils, &c. such as is common in the hollow mouldings of Gothic architecture; it appears to be applied to a series of detached ornaments as well as to those which are connected by a continuous stalk<sup>m</sup>.

**TRANSEPT,** Fr. *Croisée*, *Transept*, ITAL. *Crociata*, GER. *Kreuzgang*: the projecting wings of a cruciform church, which make the arms of the cross in the ground-plan of the building; sometimes called the cross-aisles<sup>n</sup>. The usual position of the transepts in large churches is at the eastern end of the nave, with the choir entirely eastward of them, but occasionally the choir extends to the western side of the transepts, as at Hereford cathedral, and in ordinary parish churches this arrangement is not uncommon<sup>o</sup>: in large buildings there were sometimes second transepts projecting from the sides of the choir, as at the

<sup>1</sup> Professor Willis has designated this *stump tracery*.

<sup>m</sup> Chaucer uses this word apparently for a trellis covered with creepers:—

“ Out of the prese I me withdrawe  
therefore,

And set me doune alone behinde a  
*traile*

Full of levis, to se a grete mervaille,  
With grene wrethis iboundin won-  
dirly,

The levis were so thicke withoutin  
faile,

That throughout no man might me  
espie.”

*La belle Dame*, l. 183.

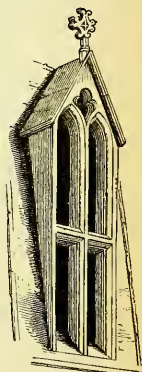
<sup>n</sup> Gervase, in his account of Canterbury cathedral, calls the transept simply the cross, and he applies this name to each of the projections on the opposite sides of the building, distinguishing them as “*crux australis*,” and “*crux aquilonalis*;” the term transept is generally used in the same way, but is sometimes applied in the singular number to the whole transverse portion of a church, including the two arms of the cross.

<sup>o</sup> Occasionally the choir extends some distance westward of the transepts, as at Westminster abbey.

cathedrals of Canterbury, Lincoln, Salisbury, Rochester, and Worcester.

**TRANSITION**: this term is employed in reference to medieval architecture, while it is in progress of changing from one style to another<sup>p</sup>. There are three periods of transition, viz., from the Romanesque, or Norman, style to the Early English; from the Early English to the Decorated; and from the Decorated to the Perpendicular: buildings erected at these particular times frequently have the features of two styles so blended together that they cannot be properly considered to belong to either; sometimes the details of the later style are associated with the general forms and arrangements of the earlier, and *vice versâ*.

**TRANSOM**, FR. *Traverse*, ITAL. *Traversa*, GER. *Querschnitt*; a horizontal mullion or cross-bar in a window, &c.<sup>q</sup> The most ancient examples of transoms are found in the Early English style; of this date they are extremely rare, and appear only to have been used occasionally in glazed windows which were provided with casements, and in the unglazed openings of belfries, turrets, &c. for the sake of strength (Witney, Plate 164); at this period they were mere straight bars of stone, and, except in unglazed windows of very great length, were introduced but once in the height of the opening: as church windows were seldom made to open, specimens of the first-mentioned kind are to be sought for in domestic buildings; they exist at Battle Abbey, Sussex, and at Woodcroft and Longthorpe, Northamptonshire. In the Decorated style the use of transoms increased, and examples of them in the unglazed openings of towers and spires are by no means uncommon, as in the churches of



Bampton, Oxon.

<sup>p</sup> Middle-age architecture was at all times undergoing a gradual progressive change, as is evident from the difference between early and late work in each of the styles, but these alterations are, for the most part, only modifications of the distinguishing characteristics, though many of them indicate the more impor-

tant changes to which they eventually led.

<sup>q</sup> Transoms are very often introduced in panellings of various kinds, where there is height to admit of them, though almost exclusively in work of the Perpendicular style, they are applied in the same manner as to windows.

Exton, Rutland; St. Mary, Stamford; King's Sutton, Northamptonshire; and St. Mary, Oxford (Plate 164): in glazed church windows they were still very rarely employed, though they may be seen in the cathedral at Bristol, and in the churches of Albrighton, Shropshire, and Dodford, Northamptonshire; but in domestic buildings they were very generally adopted, doubtless from the convenience which they afforded for the application of casements: at this period they were introduced only once in the height of the window, and the lights were usually arched and feathered beneath them. In the Perpendicular style the use of transoms was very general in windows of all kinds, and they were often repeated several times in the height; they were also sometimes introduced in the tracery: the lights were almost always arched and feathered under them (see Headcorn and New College, Plate 161—St. Mary, Plate 162.) During the reigns of Elizabeth and James I., and even later, transoms continued to be frequently used, but they were seldom more than plain bars, like horizontal mullions.

In continental Gothic architecture transoms were much less employed than in this country. In early French work they are sometimes met with in the unglazed openings of towers, &c. where they are evidently introduced for the sake of strength; and in windows of this kind they continued to be occasionally adopted at later periods for the same purpose, but examples of them in glazed windows of any of the styles are rare, except in domestic buildings; they are to be seen in early French work in the north transept of the cathedral at Coutances, and in the chancel of the church of Iffs-les-Allemagne, near Caen; in Flamboyant work, in the churches of St. Jacques, Dieppe, and St. Wulfran, Abbeville.

“Pro factura ij formpeys chaumeres retournes corbels *transowms* j sol skownsiom pro ij fenestris.”

Hist. Dunelm. scrip. tres, cccxxv.

\* There is a difference observable in the position of transoms in the Decorated and Perpendicular styles; in the former they are usually placed about halfway between the sill and the level of the

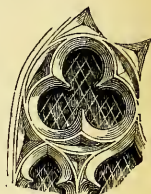
springing of the arch of the window-head; in the latter, half way between the sill and the top of the arched heads of the lights.

"In the kyngs dynyng chambre, iij wyndowes, ij of them w<sup>t</sup> iiij lyghtes new made from the *transom* upward in heytht vj fote."

Reperacions done within the Kyngs Tow<sup>r</sup> of London, temp. Henry VIII.  
Bailey's Hist. of the Tower, vol. i., Appendix.

"Item, paid to Saunders Smyth, for vi stapels, iij *transumpt-barres*, v locketts, vi uprights, for my littil chamber opening into the chapel." Gage's Suffolk, p. 146.

**TREFOIL**, FR. *Trèfle*, ITAL. *Trifoglio*: an ornamental feathering or foliation used in Gothic architecture in the heads of window-lights, tracery, panellings, &c. in which the spaces between the cusps represent the form of a three-lobed leaf. See CINQFOIL and QUATREFOIL.



**TRELLIS**, *Trellite*, FR. *Treillis*, *Grille*, ITAL. *Grata*, GER. *Gitter*, *Gitterwerf*: an open grating or lattice-work, either of metal or wood; the name is usually confined to such as are formed of straight bars crossing each other.

**TRESAWNTE**, **TRESAUNS**, **TRANSYTE**: a passage in a house, &c. (? that between the screen at the lower end of the hall and the offices), a narrow or triforial passage<sup>s</sup>.

"*Tresawnte*, or *tresauns* in a howse, *transitus*, *transcentia*. *Trancyte*, *transyte* where men walke, *transitus*."

Prompt. Parv.

Horman says, "I met him in a *tresawne* (*deambulatorio*) where one or the bothe must go backe."

**TRICLINIUM**, the room in which the Romans ate their principal meals; also the couch on which they reclined while at their meals<sup>t</sup>.

**TRIFORIUM**, a gallery or arcade in the wall, over the arches separating the body from the aisles of a church; the arcade is not in general carried entirely through the wall, but there is most commonly a passage-way behind it, which is often con-

<sup>s</sup> Will. Worcestre, in his Itinerary, 1478, describes Woky Hole, near Wells, and the great hall, the porter, &c. in that curious cavern. He says the hall is as wide as Westminster Hall, "et le enter-close per quam vadit a portâ ad aulam est longitudinis secundum estimationem dim. furlong, &c. Et est quædam lata aqua inter le *tresance* et aulam per spa-

cium v steppys lapidum," p. 288. Here enterclose seems to be synonymous with *tresens*, both meaning the entrance passage(?).

<sup>t</sup> This sometimes consisted of three separate couches, placed so as to form three sides of a rectangle, and sometimes of a single couch of this shape.

tinued in the thickness of the wall round the entire building<sup>u</sup>; in some cases, however, where the aisle roof behind the triforium will admit of it, the arcade is entirely open, as at Lincoln cathedral (Plate 140), and the choir of the cathedral at Canterbury; in a few churches in this country, and in many on the continent, there is an upper story over the aisles at the back of the triforium, which not unfrequently has a vaulted ceiling and a separate range of windows.

The ornamental arrangement of the triforium differs considerably; in the Norman style it is often formed of one arch occupying an entire bay of the building, or of one arch subdivided into smaller ones supported on small shafts, as at Malmsbury abbey (Plate 140); in the Early English style a range of small arches is not uncommon, and sometimes two or more larger arches subdivided are used. In the Decorated and Perpendicular styles, in which the aisle roofs are frequently flatter than is usual at earlier periods, the space occupied by the triforium is often much reduced, and in some buildings, especially in the latter style, it is altogether abolished; sometimes the recess of the clerestory window is continued down to the ordinary level of the bottom of the triforium, and has an open parapet carried across it<sup>x</sup>, but, when the height is sufficient, an arcade or a range of open screen-work is common; occasionally the wall is only panelled.

In continental churches, of Decorated and later work, the aisle roofs are sometimes kept entirely below the level of the triforium, and the back of it is pierced with a series of small windows, corresponding with the ornamental work in the front.

**TRIGLYPH:** an ornament used in the Doric frieze, consisting

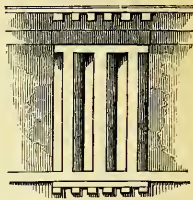
<sup>u</sup> Gervase, in his account of the rebuilding of the choir of Canterbury cathedral, after the fire in 1174, calls the small galleries or passages running in the thickness of the walls in all parts of the building *triforia*; the old church, he says, contained "*triforium unum*," the

new one "*duo in choro, et in ala ecclesie tercium*." Decem. Scrip., col. 1302-61.

<sup>x</sup> This arrangement may perhaps be found occasionally in the Early English style; it is adopted in the nave of Bayeux cathedral in early French work.



of three vertical angular channels, or flutes, separated by narrow flat spaces ; they are not worked exactly in the same manner in the Grecian and Roman examples, and in the latter, when placed over columns, are invariably over the centre of them, but in the former, at the angle of an entablature, are placed close up to the angle, and not over the centre of the column. See Plate 27.



**TRIMMER**: this is an ancient term in carpentry, but it is doubtful whether it was formerly used in precisely the same sense as at present ; it now signifies a piece of timber inserted in a roof, floor, wooden partition, &c. to support the ends of any of the joists, rafters, &c. which cannot, from particular circumstances, be made to bear upon the walls or upon any of the main timbers ; thus floors are trimmed at the fire-places : the joists, rafters, &c. into which the ends of the trimmers are framed are called trimming-joists, and trimming-rafters.

“ Item, for ij *trymer* peces made and sett up under the ij wyndowes in the chambre in the kyng’s garden.”

Reperacions done within the Kyngs Towr of London, temp. Henry VIII.  
Bailey’s Hist. of the Tower, vol. i., App.

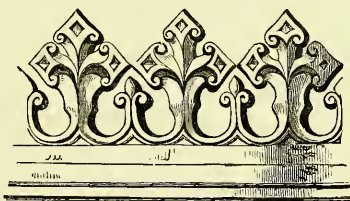
**TRIPTIC**, a sort of tablet, in three divisions, to open and shut, the two outer folding over the centre when closed. See LEAVES.

**TROCHILUS**, a hollow moulding, also called Scotia, of constant occurrence in the bases of the Classical orders. See SCOTIA.

**TRUSS**, FR. *Noeud*, ITAL. *Annodato del tetto* : the collection of timbers forming one of the principal supports in a roof, framed together so as to give mutual support to each other, and to prevent any straining or distortion from the superincumbent weight ; they are usually placed at regular intervals, and are formed in various ways, according to the size and nature of the roof with which they are connected ; diagrams of two, of the simplest kind, are given in the article on ROOF. Wooden partitions and other works in carpentry, are sometimes strengthened with

framed trusses of similar kinds. Ancones, brackets, and consoles are sometimes called trusses.

**TUDOR STYLE:** this name is used by some writers on Gothic architecture, but they do not agree in the application of it; it is variously employed to designate the Perpendicular style, throughout its continuance—the latter period of this style—and the mixed style which sprung up on the decline of Gothic architecture, usually called Elizabethan: the term is not very extensively used, and is most commonly understood to mean late Perpendicular work. The **TUDOR FLOWER** is a flat flower, or leaf, placed upright on its stalk, much used in Perpendicular work, especially late in the style, in long suits as a crest, or ornamental finishing, on cornices, &c.; the examples differ considerably in detail, but the general effect does not vary much (St. Mary's, Oxford, Plate 133.)



**TUFA, TUFF, TOPH, FR. *Tuf*, ITAL. *Tufo*:** a porous stone deposited by calcareous waters<sup>y</sup>; when compact it is called Travertine. Much of it is exceedingly light, and resembles petrified sponge; it is extremely durable, and was extensively used by the Romans for the external facing of buildings, as at the theatre at Lillebonne, in Normandy, and the Pharos in Dover Castle. In the middle ages it was sometimes used in walls in localities where it could be easily procured<sup>z</sup>, as in the churches of Le Bourg d'Un, in Normandy, and Dursley, Gloucestershire; but

<sup>y</sup> Some of the streams in Gloucestershire deposit tufa, and it is there known by the name of *puff-stone*.

<sup>z</sup> Tufa appears to have been imported into the south-eastern counties during the prevalence of the Norman style, as small quantities of it are found in many of the churches, but not in the original position except in work of Norman date: in these districts building stone fit for ashlar-work is scarce, and at that period

hardly any of the stone of the country seems to have been used for any purpose but rough-wallings; it was requisite therefore to seek a better material elsewhere, and tufa was probably more readily obtained from Normandy than any other suitable stone: Caen stone was considered the best material, even in that age, but it is likely to have been too costly for village churches.

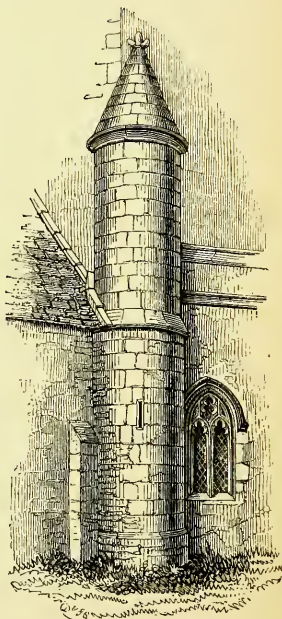
it was principally employed in vaulting, for which, from its lightness, it was peculiarly suited: Gervase, in his account of the rebuilding of the choir of Canterbury cathedral, after the fire in 1174, describes the vault to be “*ex lapide et tofo levi.*” It is used in the vaulting of the late Norman porch on the north side of the nave of Bredon church, Worcestershire, and in many other buildings.

TUN, a term used in some parts of the west of England for the shaft of a chimney.

TURNPIKE-STAIR, a name sometimes applied to a spiral staircase. See VICE.

TURNGRECE, *cochlea*, a winding stair<sup>a</sup>.

TURRET, *Touret*, *Turette*, FR. *Tourette*: a small tower; the name is also sometimes given to a large pinnacle. Turrets are employed in Gothic architecture for various purposes, and are applied in various ways; they also differ very greatly in their forms, proportions, and decorations: in many cases they are used solely for ornament; they are also often placed at the angles of buildings, especially castles, to increase their strength; occasionally they carry bells, or a clock, but one of the most common uses to which they are applied is to contain spiral staircases; for this purpose they are usually found attached to church towers, forming an external projection, which very frequently terminates considerably below the top of the tower, but in some districts turrets of this kind generally rise above the tower, and are finished with a parapet or a small spire (Brislington, Plate 139.) Turrets of all dates are sometimes perfectly plain, and



Beckley, Oxon.

<sup>a</sup> Vocabulary XVth century. Roy. MS. 17. c. xvii.

sometimes variously ornamented, according to the character of the prevailing style of architecture, the upper part being the most enriched, and not unfrequently formed of open-work. In the Norman style, the lower part is usually square, and this form is frequently continued to the top, but the upper part is sometimes changed to a polygon or circle; few turrets of this date retain their original terminations, but they appear to have been often finished with low spires, either square, polygonal, or circular, according to the shape of the turret. In the Early English and later styles, they are most usually polygonal, but are sometimes square, and occasionally circular: the upper terminations are very various; in the Early English style, spires prevail, but in the Decorated and Perpendicular not only spires but parapets, either plain, battlemented, panelled or pierced, and pinnacles are used (Plate 141). The peculiar kind of turrets often found attached to small churches and chapels, which have no tower to receive the bells, are described under the term **BELL-GABLE**.

“It com fro pat *tureile*, pat Richard had doun smyten.” Langtoft, 178.

“Item in defectibus duorum *turellorum*.”

Return to a Comm. for enquiring into the state of the Tower of London, 9 Edw. 111.  
Bailey's Hist. of the Tower, vol. i. App.

“With many a small *turret* hie.” Chaucer's Dream, 85.

“Made new towres ryght as any lyne,

Fanes of gold theyr *turrettes* to enlumyne.” Lydgate's Boccace, fo. lvj.

**TUSCAN ORDER**, the simplest of the five orders of classical architecture: it was unknown to the Greeks, and by many is considered only as a Roman variety of the Doric order. The column is usually made six times the diameter of the lower part of the shaft in height; the entablature is varied both in character and proportion by different authors, but it is always simple and without any enrichment; the capital has a square abacus, with a small projecting fillet on the upper edge; under the abacus is an ovolo and a fillet, with a neck below; the base consists of a square plinth and a large torus (Plate 12); the shaft of the column is never fluted (Plate 34).

**TUSSES**, ITAL. *Morse*: projecting stones left in a wall to which

another building is intended to be added, in order to connect them securely together. The term is not in general use at the present day. They are sometimes called **TOOTHING-STONES**.

"And the forsaide Richarde sall putte oute *tusses* for the makynge of a Reuestery."

"And also forsaide Richarde sall schote out *tusses* in the west ende for makynge of a stepill."

Cont. for Catterick Ch., pp. 9, 10.

**TYLLE-THAKKERS**, tilers<sup>b</sup>.

**TYMBRE**, **TIMBRE**: a Herald's term for the crest which in an achievement stands on the top of the helmet, &c. (*Glossographia*); or on the top of a fumerell, or lantern, on the roof of a hall, &c. or on the finial of a turret.

**TYMPANUM**, the triangular space between the horizontal and sloping cornices on the front of a pediment in classical architecture; it is often left plain, but is sometimes covered with sculpture. This name is also given to the space immediately above the opening of a doorway, &c. in medieval architecture when the top of the opening is square and has an arch over it; this arrangement is not uncommon in this country in Norman work (*Essendine*, Plate 44—*Stoneleigh*, Plate 46), and on the continent is to be found in each of the styles; tympanums of this kind are occasionally perfectly plain, but are generally ornamented with carving or sculpture; in continental work the subjects are usually arranged in tiers, one above another, and often embrace a great number of figures.

**VALORING**. See **ALUR**.

**VANE**, *ffane*, *FR. Girouette*, *ITAL. Bandervola*, *GER. Wetterfahne*; a plate of metal turning on a vertical spindle so as to shew the direction of the wind, frequently fixed on the tops of spires and pinnacles and other elevated situations; it is often in the form of a cock, and from this circumstance is very commonly called a weather-cock<sup>c</sup>. Vanes were in use in the

<sup>b</sup> Thatchers with tiles are mentioned in Thoresby's MS. of Corpus Christi play among the trades to take part in the solemnities of Corpus Christi day at Chester, in 1327-8. See *Gent.'s Mag.*, Feb., 1784.

<sup>c</sup> Vitruvius (l. i. c. vi.) describes the octangular tower of Andronicus Cyrrhestes, frequently called The Temple of the Winds, at Athens, to have had a brazen Triton on the top turning upon a pivot, with a wand in his hand, which



times of the Saxons<sup>d</sup>, and in after ages were very extensively employed: they were sometimes perfectly plain, and sometimes cut into ornamental forms, which were not unfrequently heraldic devices: during the prevalence of the Perpendicular and Elizabethan styles, figures supporting vanes were often placed on the tops of pinnacles, and in other elevated situations; these were usually in the form of small flags, and were sometimes pierced with a representation of some armorial bearing; occasionally the vane was shaped like an heraldic device. See FANE.



Stanton Harcourt, Oxon.

“Et in viij lb. et dimidia laton emptis pro fanys inde fiendis ijs. viijd. Et Thomæ Goldsmyth pro factura de la fanys xxd.”

Hist. Dunelm. Script. tres, cccxxvj.

“O sterne people, vsad and vntrue

Aie vndiscrete, and changing as a *fane*.”

Chaucer, fo. 48.

“The *weathercock* was set upon the broach of Holy-rood-eve (1515), and hallowed with many priests there present, and all the ringing, and also much people there, and all to the pleasure of God. Amen.”

Acct. of Louth Steeple, Archæol., vol. x.

VAULT, *Volt*, *Vawte*, *Vowte*, *Moult*, *Molte*, FR. *Route*, *Arceau*, ITAL. *Volta*, GER. *Gewölbe*, *Wölbung*. The limits of this work do not admit of more than a very brief notice of the different descriptions of vaulting employed in architecture. The simplest and most ancient kind used over a rectangular area is the cylindrical, called also a barrel, and sometimes wagon vault; this springs from the two opposite walls, and presents a uniform concave surface throughout its whole length (Plate 142, fig. 2, and Plate 143). Vaults of this description were used by the Romans, the earliest people by whom vaulting, properly so called, was employed; the Romans also first introduced groin-ing, formed by the intersection of vaults crossing each other at

pointed in the direction from which the wind came.

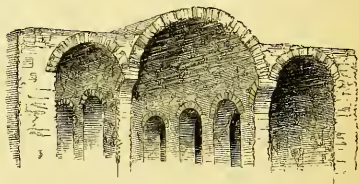
<sup>d</sup> See an engraving of one of the illuminations in the Benedictional of St. Æthelwold, a manuscript of the latter

part of the tenth century: Archæologia, vol. xxiv. Plate 32; but in the original manuscript this has some appearance of being an addition.

right angles, and some of their constructions of this kind were of very large size. In groined vaults the arches which cross each other do not always correspond in width<sup>e</sup>; in such cases they sometimes spring from the same level, and consequently are of unequal heights; and sometimes the springing of the narrower vault is raised so that the tops are on the same level<sup>f</sup>. Domical, or hemispherical, vaulting over a circular area was likewise practised by the Romans, of which the Pantheon at Rome exhibits a magnificent example 142 feet in diameter. The decorations employed on Roman vaulting consist chiefly of panels, and flat bands of ornament following the curve of the arch; the application of ribs at that period was unknown.

Domical vaulting is often used over polygonal and sometimes over square areas, the plan of the dome consisting of a number of flat sides conformable with the sides of the building on which it is placed. Hemispherical domes are also used over polygonal buildings, and even over square ones, their diameter being made equal to the diagonal of the square on which they are placed; this last-mentioned kind of vaulting is considered to be characteristic of the Byzantine school of architecture.

In the Norman style cylindrical or barrel vaulting, as well as groined vaulting is used; the former of these is either perfectly devoid of ornament, as in the chapel in the White Tower of London, or has plain and massive ribs (Fr. *Arcs doubleaux*) at intervals, following the direction of the curve of the arch<sup>g</sup>. In groined vaulting the cross-vaults are not unfrequently surmounted, or stilted, when they are of narrower span than the



White Tower, London.

<sup>e</sup> When both the arches of a groined vault are semicircular and of the same span, so that each bay covers an exact square, it is called *Roman vaulting*. See fig. 1, Plate 142.

<sup>f</sup> When the side arches do not rise to the same height as the main arch they are called *Welsh arches*, see fig. 6, Plate

142. When they are narrower than the main arch, and are elevated in the way here spoken of, so as to rise up to the same level, they are said to be *surmounted* or *stilted*.

<sup>g</sup> These occupy the position of the cross-springer ribs in a groined vault.

main vault, though sometimes, in such cases, they are both made to spring from the same level; but in general the parts of the building are so arranged that both vaults are of nearly or quite the same breadth. In the early examples there are usually no ribs except the cross springers, which are often perfectly plain and very massive, and even these are not always found, (Plate 143): but the later specimens commonly have ribs on the groins, and both these and the cross-springers are often enriched with mouldings, zig-zags, and other ornaments<sup>b</sup>. (Plate 144). In the Early English style, when the use of the pointed arch was permanently established, the same form was also given to the vaulting; and groined vaults at this period were universally adopted. In buildings of this date ribs are invariably employed, especially on the groins: the simplest arrangement of them consists of the diagonal or groin ribs, cross-springers, and the longitudinal and transverse ribs at the apex of the main and cross vaults<sup>i</sup>; but these two last, in some examples, are omitted. Additional ribs are sometimes introduced between the diagonals and cross-springers (Plate 145). In some buildings in this country, and in many on the continent, the vaulting is constructed with the main vault double the width of the cross-vaults, with the diagonal ribs embracing two bays or compartments of the cross-vaults, as in the choir of Canterbury cathedral<sup>k</sup> (Plate 144). Surmounting, or stiling, in the manner before alluded to, is common in this style; and several different varieties of construction are found, but they do not in general very materially affect the appearance of the vaulting.

<sup>b</sup> In late Norman work the vaulting is sometimes formed of ashlar work, generally coarsely dressed, but during the earlier period of the style it is usually, if not always, of rubble; this was constructed upon centering, formed of boards covered with a coat of coarse plaster, which remained adhering to the surface of the vault when the centering was removed, and may often be seen still retaining the impressions of the boards, where the finer coat of plaster with

which it was covered has fallen off.

<sup>i</sup> See RIB.

<sup>k</sup> Dr. Whewell has proposed the terms *quadripartite*, *quinquepartite*, *sexpartite*, *octopartite*, &c. for groined vaulting, according as it may consist of four, five, six, or eight intersecting vaults, with the ribs on their groins converging to a common centre. These names do not appear to be definite, as they are each of them equally applicable to several different varieties.

Decorated vaults for the most part differ but little from those of the preceding style: the longitudinal and transverse ribs are occasionally, but not often, omitted, and the number of those on the surface of the vaulting is sometimes increased; and in some examples ribs are introduced crossing the vaults in directions opposite to their curves, so as to form in some degree an appearance of net-work upon them. In the Perpendicular style the general construction is much the same as in the Decorated, but the ribs are often more numerous, and pendants are not uncommon. Towards the latter part of this style fan-tracery vaulting was introduced<sup>1</sup>; this has no groins, but the pendentives are circular on the plan, and have the same curve in every direction, resembling inverted curvilinear conoids, and are generally covered with ribs and tracery branching out equally all round them; the middle of the upper part of the vault, between the pendentives, is usually domical in construction, and frequently has a pendant in the centre of each compartment<sup>m</sup> (Plate 146).

“Item Thomæ Ward operanti super le *Wolte* solarii per vj septimanas xviijs.”

Account Rolls of Durham, A.D. 1433.

**VAULTING-SHAFT:** a term proposed by Professor Willis for a shaft, small column, or pillar, which supports the ribs of a vault. Shafts of this kind sometimes rise from the floor, and sometimes from the capital of a larger pillar, or from a corbel or other projection.

**VERGE,** a medieval term sometimes applied to the shaft of a column, or to a small ornamental shaft in Gothic architecture.

<sup>1</sup> This beautiful kind of vaulting appears to be confined exclusively to England.

<sup>m</sup> For further information on the subject of vaulting, see Ware's Tracts on Vaults and Bridges, or his Observations

on Vaults, Archæol., vol. xvii.; Mr. Willis's Architecture of the Middle Ages; Dr. Whewell's Notes on German Churches; Mr. Saunders's Observations on Gothic Architecture, Archæol., vol. xvii.



Vaulting-shaft.



VERGE-BOARD. See BARGE-BOARD.

VESICA PISCIS: a name applied by Albert Durer to a pointed oval figure, formed by two equal circles, cutting each other in their centres, which is a very common form given to the *aureole*, or *glory*, by which the representations of each of the three Persons of the Holy Trinity and the Blessed Virgin are surrounded in the paintings or sculptures of the middle ages. It has been conjectured that it was adopted from the idea that this figure is symbolical, and significant of the Greek word *ἰχθῦς* (a fish), which contains the initial letters of the name and titles of the Saviour; this form, however, is by no means always given to the aureole, and the idea of any peculiar symbolical meaning being attached to it appears to have been adopted almost exclusively by English antiquaries<sup>n</sup>. This form is sometimes found in panels and other architectural features, and is extremely common in medieval seals, especially those of bishops and monastic establishments.



Ely Cathedral.

VESTIBULE, FR. *Vestibule*, ITAL. *Vestibolo*, GER. *Diebenfluhr*, *Borplatz vor der Hauptthur*: a lobby, porch, or anteroom, through which a larger apartment or a house &c. is entered.

VESTMENT, a set of hangings for the service of an Altar, together with a complete suit of robes for the priest<sup>o</sup>.

“Lego eidem ecclesiæ totam sectam *vestimenti* mei broudati cum coronis et stellis, videlicet quinque capas, casulam, et quatuor tunicellas sive dalmaticas,

<sup>n</sup> Dureri Inst. Geom., lib. ii. p. 56. The late Rev. T. Kerrick adopted the theory that in this figure might be found the principle of proportion observed by the medieval architects. See Archæol., vol. xvi. p. 292, and his extensive collections of diagrams, now in the British Museum, Add. MSS. 6738, 6740, 6745. The representation of a fish is found on some of the tombs of the early Christians discovered in the catacombs

at Rome, which some antiquaries have regarded as a Christian symbol, while others have considered it as intended merely to signify that the deceased was a fisherman.

<sup>o</sup> The term sometimes includes considerably more than a single set of hangings and robes, and occasionally even comprises the vessels belonging to the Altar.



frontale et subfrontale, cum curtinis, et panno pro lectrina, albis, amittis, stolis et manipulis pertinentibus, emptis London' pro exx marcis."

Test. Walteri (Skirlaw) Dunelm. Episc. 1403. Test. Ebor. 308.

**VESTRY, ~~Rebestry~~**: a room attached to the choir of a church, sometimes called the sacristy, in which the sacred vessels and vestments were kept, and where the priest put on his robes. In ordinary parish churches it was usually an adjunct on one side of the choir, but was sometimes at the east end, behind the altar, either within the main walls of the building, as at Crewkerne, Somersetshire, and Arundel, Sussex, or forming a projection beyond them, as at Hawkhurst, Kent. See **SACRISTY**.

"Lego capitulo Ebor. cistam meam ferream quæ jam stat in *revestiario* ecclesiæ Ebor."

Test. Hen. de Ingelby, 1375. Test. Ebor. 94.

"And the forsaide Richarde sall putte oute tusses for the makynge of a *Reustery*."

Cont. for Catterick Church, 9.

"On the South Syde of the same Churche ys the *Vestrye* well covered with lead."

Survey of Bridlington Priory, 32nd Hen. VIII. Archæol., vol. xix. p. 272.

"Item, an old cofer, in the *vestry*, sold to Jamys Clement, ijs. viijd."

Letters relating to the Suppression of Monasteries, 269.

**VETHYM, Vathym, Fethym**, a fathom; a measure of six feet.

"Ascensus . . . secundum rationem altitudinis 20 brachiorum, anglice a *vathym*, computabitur in altitudine ascensus 124 gressus vel circa"—  
"brachium continet 6 pedes."

Will. Worcester, pp. 186, 199.

**VIGNETTE, Vinette**: a running ornament consisting of leaves and tendrils, such as is frequently carved in the hollow mouldings in Gothic architecture, especially in the Decorated and Perpendicular styles.



"*Vinettes* ronning in casementes." Lydgate's Boke of Troye.

**VISE, Vite, Vys, FR. Vis, Escalier à vis**: a spiral staircase, the steps of which wind round a perpendicular shaft or pillar called the newel. The majority of ancient church towers are provided with staircases of this kind, and they are to be found in various situations in most middle age buildings. During the prevalence of the Norman style, the steps were formed of small stones supported on a continuous spiral vault, reaching the whole height of the stairs, one side of which rested on the newel and the other on the main wall; subsequently to this period the steps were each made of a single stone, one end of which was

inserted into the main wall, and the other rested upon and formed part of the newel.

"Vyce, rownde grece, or steyer; *coclea*."

Prompt. Parv.

"Vyce, a tournyng stayre, *vis*."

Palsgrave.

"Et fiet unum ascensorium, vocatum *vys*, in campanili propinquiore Dormitorio prædicto." Cont. for Durham Dorm., 1401. Hist. Dunelm. Scrip. tres, clxxxviij.

"And in the said stepill shall be a *Vice* townyng, serving till the said Body, Isles, and Qwere."

Cont. for Fotheringhay Church, 28.

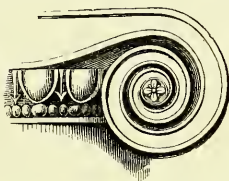
"The *vyces* of the same tower to be repayred all w<sup>t</sup> Cane stone."

Survey of the Tower of London, 23rd Hen. VIII. Bailey's Hist. of the Tower, vol. i. Append.

VITRUVIAN SCROLL, a name given to a peculiar pattern of scroll-work, consisting of convolved undulations, used in classical architecture.



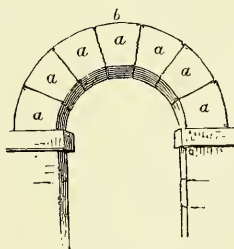
VOLUTE, FR. *Volute*, ITAL. *Voluta*, GER. *Schnecke*, *Schnörkel*: a spiral scroll forming the principal characteristic of the Ionic capital. Volutes are also used on the capitals of the Corinthian and Composite orders. See IONIC, CORINTHIAN, and COMPOSITE ORDERS.



UNDER-CROFT, a subterranean chapel or apartment. At Hereford, in the cloisters, there is a place called the Mary-croft.

VOMITORIA, the principal entrances of an amphitheatre.

VOUSSOIR, a name adopted from the French for the wedge-shaped stones (or other material) with which an arch is constructed, *a, a, a*; *b*, the key-stone.



VOUSSURE, *Vesure*, *Fousure*, FR. *Vousure*: a vault.

"Expended in the repair of the king's chapel, viz. in the repair of the floor above the upper *vesura* of the same chapel, the twenty-two large pieces of timber with which he stands charged."

"And in the same works of the said chapel, as well in the *vesura* as in the repair of the floor of the said chapel, in which the arches and key-stones of the same *vesure* are strengthened, the said twenty-nine courbes."

"And in the making of the said *vesura* of the upper chapel, several pieces of

carpenter's timber for the *vousura*, which were estimated at about two hundred feet."

Accounts of St. Stephen's Chapel, Westminster, 19th and 20th Edw. III., published by Smith, p. 208.

WAINSCOT, FR. *Lambris, Boiserie*: this term originally seems to have implied rough planks of oak timber, and subsequently to have been given to wooden panelling, to which they were converted, for lining the inner walls of houses and churches<sup>p</sup>. It was very extensively employed during the reigns of Queen Elizabeth and James I., and for a long period afterwards<sup>q</sup>. The name has long ceased to be confined to *oak* panelling.

WALL-PLATE. See PLATE and ROOF.

WARD, a court of a castle, surrounding the keep, called also a Bailey. See BAILEY.

"Item in defectibus trium stabular pro opere tegulariorum infra interiorem wardam et extra."

Return of the state of the Tower of London, 9th Edward III.

Bailey's Hist. of the Tower, vol. i., Appendix.

"Longitudo de le utter ward castri a media porta et nuper separata ab interiori warda capellæ principali aulæ camera, continet 160 gressus."

Will. Worcester, 270.

WATER-TABLE, a horizontal set-off in a wall, sloped on the top, to throw off the wet.

WEATHERCOCK, ~~Weathercock~~, a vane made in the shape of a cock. See VANE.

WEATHERING, a slight inclination given to horizontal surfaces, especially in masonry, to prevent water from lodging on them.

WEEPERS, also called Mourners. Statues in attitudes of mourning often placed in niches round altar-tombs, as on that of Richard earl of Warwick, in the Beauchamp chapel at Warwick.

"Will. Austen . . . covenanteth . . . to cast, work, and perfectly to make of the finest latten to be gilded that may be found xiv images embossed of lords and ladyes in divers vestures, called *weepers*, to stand in housings made

<sup>p</sup> Its derivation is uncertain; some suppose it to have been taken from the Dutch *waege-schot*, in reference to the waving veins of the material. Bishop Kennett derives the term from Ger. *Wantschotten*; Teut. *wand*, a wall; *schotten*, to cover.

<sup>q</sup> Wainscot is mentioned not unfre-

quently in documents of the fifteenth century, and occasionally in those of earlier date; some of these entries imply rough unwrought boards. Thomas de Malton, in his will, dated 1400, bequeaths "*omnes lez waynescots*" to the fabric of the conventual church of Hautemprise. (Test. Ebor. 267.)

about the tombe.”—“The said Bartholomew (Lambespring, Dutchman) and Will. Austen . . . do covenant to pullish and repare xxxij images of latten, lately made by the said Will. Austen for the tombe, viz. xvij images of angells, and xiv images of *mourners*.” Cont. for Monument of Richard earl of Warwick.

WEUED, ANG. SAX. Woorod : an altar.

“In chyrche to vore pe heye *wewed* Constantyn hym slou.”

Robert of Gloucester, 224.

WICKET, FR. *Guichet*, DUTCH, *Wichet*, ITAL. *Sportello*, GER. Thür mit einem Flügel : a small door formed in a larger one, to admit of ingress and egress, without opening the whole.

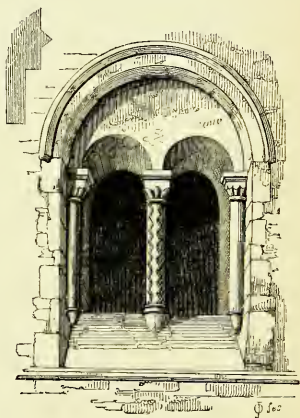
WIND-BEAM, GER. Sturmband : a cross-beam used in the principals of many ancient roofs, occupying the situation of the collar in modern king-post roofs. See ROOF.

WINDOW, FR. *Fenêtre*, ITAL. *Finestra*, GER. Fenster, Beleuchtung : the windows employed in classical architecture are usually rectangular openings without any internal splay, with architraves and other ornaments on the exterior, very similar to those of the doorways, but sometimes they have arched heads ; and occasionally small circular and semicircular windows are used. In modern buildings, windows called Venetian windows, are sometimes introduced ; they are of large size, divided by columns, or piers resembling pilasters, into three lights, the middle one of which is usually wider than the others, and is sometimes arched ; in the arrangement and character of their ornaments they resemble the windows used in classical architecture.

In medieval architecture the windows vary most materially in the several styles. In the class of buildings spoken of in the article on Saxon architecture they are generally small, and when in situations to require glazing have often a large splay both externally and internally, as at the churches of Clapham, Bedfordshire, Woodstone, Huntingdonshire, and Caversfield, Oxfordshire (Plate 147) ; but sometimes the inside only is splayed, and the external angle of the jamb merely chamfered, as at Daglingworth, Gloucestershire, or the jamb is left square, as at Brixworth, Northamptonshire (Plate 147). In church towers and situations where glazing is not necessary, they are frequently

of two or more lights divided by small pillars, or piers, usually resembling balusters, with the jambs constructed without any splay either internally or externally. The heads of the windows in this style are formed of semicircular arches or of long stones placed on end upon the imposts and leaning against each other at the top, so as to form a triangle. (Plate 147.)

In buildings of the early Norman style the windows are generally of rather small proportions, but in those of later date they are often of considerable size: the most ancient examples are usually very little ornamented, having only a small chamfer or a plain shallow recess round them externally, and a large splay within<sup>r</sup>, but sometimes there is a small shaft on each side in the external recess, and a label-moulding over the arch (Sandford, Plate 148); this mode of decoration prevails throughout the style, and is made to produce a bold and rich effect by the introduction of mouldings and other ornaments in the arch, and sometimes in the jambs, the number of shafts also is sometimes increased; the richest examples are met with in buildings of late date, although numerous specimens remain of all periods, up to the very end of the style, which are perfectly plain or have only a few simple mouldings on the outside. There are some Norman windows divided by shafts, or small piers, into two or more lights; these are often placed in shallow recesses with arched heads, embracing the whole breadth of the window; they are found principally in towers and in situations where glazing is not required (Tewksbury, Plate 141). A few examples of circular windows of this style remain, as in the eastern transept of Canterbury cathedral, and the clear-story of the

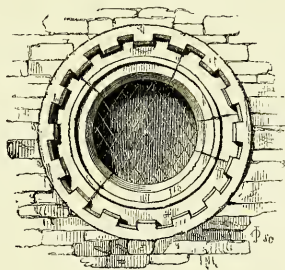


Bucknell, Oxon.

<sup>r</sup> In the Norman and all the subsequent styles the glass is placed much nearer to the outside of the wall than the inside.



nave of Southwell minster, and another has existed at the west end of Iffley church<sup>s</sup>, Oxfordshire, neither of these appears ever to have had mullions or tracery of any kind, but other specimens at the churches of Barfreestone and Patricksbourne, Kent, and at the Temple church, London, which are of later date, and partake in some degree of the Early English style, are divided by small shafts, or mullions, arranged like the spokes of a wheel



Lambourne, Berks.

(Plate 163). The insides of the windows of this period, except those in belfries and in other situations where they are not intended to be glazed, are almost invariably splayed and are frequently without any kind of ornament; when decorations are used they are similar both in character and mode of application to those of the exterior, though generally inferior to them in richness and amount. The proportions of the openings are very various throughout the existence of the Norman style, but the most elongated specimens are usually late. They are sometimes placed in pairs, and occasionally in triplets, towards the end of the style, so close to each other that the space between the internal splays is not more than sufficient to receive the decorations with which the windows are surrounded, but mullions are not used. (Plates 148, 149.)

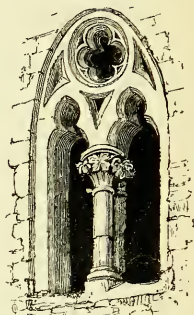
IN THE EARLY ENGLISH STYLE the proportions of windows vary very greatly, but the majority of them are long and narrow; they are used singly, or combined in groups of two, three, five, and seven; when grouped in this manner, they are not unfrequently placed so near to each other that the stone-work between them is reduced to a real mullion<sup>t</sup>, and in such cases

<sup>s</sup> The existing remains of the inner mouldings of this window agree with the corresponding mouldings of the original side windows of the nave, from whence it may be concluded that the whole suit was the same to both, and in that case the

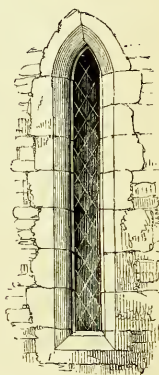
opening of the round window must have been too small to admit of any kind of tracery.

<sup>t</sup> In some examples the mullions are not large enough to receive the whole of the mouldings of the jambs; in such cases

they are generally surmounted by a large arch embracing the whole number of lights<sup>u</sup> (Warmington, Plates 150, 151); but in the majority of examples the spaces between the windows are more considerable, except in those of late date, many of which are separated by mullions, and have the space between the heads of the lights and the arch over them pierced with circles, quatre-foils, or other openings\*, producing very much the effect of the windows of the succeeding style, (Charlton, Plate 152.) In belfries, spires, &c., where glazing is unnecessary, two or more openings, separated by small shafts, placed under one arch, are not uncommon, (St. Giles's and Cotterstock, Plate 152.) A very prevalent mode of ornamenting the windows of this style, especially on the insides, is with small shafts, which are usually detached from the other stone-work, and stand quite free; they are often made of a finer material than the rest of the window, and polished. The amount of decoration employed is very various; many examples are perfectly plain within, and have only a single or double chamfer, or small splay, externally (Witney, Plate 150); others, when equally plain on the exterior, have shafts and mouldings within; some again have the interior and exterior equally enriched, and some have the greatest amount of decoration externally, but in general, when



Amesbury.



Burwash, Sussex.

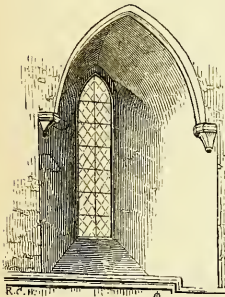
the outer ones, which the mullions will not admit, are usually formed into a large arch, spanning the whole group of windows, as noticed in the text, but sometimes they follow the heads of the separate lights till they unite in a point above each mullion. Specimens of this construction exist at the church of West Clandon, Surrey, and the old Lady Chapel, Bristol cathedral: in such in-

stances the face of the mullions necessarily stands back from the face of the wall. From a similar cause a trefoil arch is formed over a group of two lancet windows surmounted by a circle in the church of Louviers in Normandy. See p. 382.

<sup>u</sup> This arch is sometimes only formed by a hood-moulding.

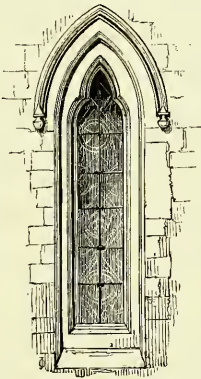
\* These piercings are sometimes formed when there is no arch rising over them.

there is any difference, the inside is the most highly ornamented<sup>y</sup>. The jambs are always splayed on the inside, and the inner arch is most commonly unconformable to that over the actual opening of the window, springing usually from a lower level; this arch, even when the jambs are perfectly plain, has a chamfer on the inner edge, or a small suit of mouldings, which generally project below the soffit, and either die into the jambs, or rest upon a corbel on each side. A few examples have the



Luddenham, Kent.

heads of the openings formed of trefoil or cinquefoil arches, as at Sturrey, Kent, and, occasionally, in those of late date they are feathered. There are various beautiful specimens remaining of circular windows of



Stanton St. John's, Oxon.

this style, as at the cathedrals of York and Lincoln, and Beverley minster; there are also fine examples of the same date in many of the French churches, as at the cathedrals of Laon and Chartres; they are filled with tracery formed of small shafts radiating from the centre, and sustaining small arches, or with circles, trefoils, &c.; triangular windows are also occasionally to be met with<sup>z</sup>, but they are usually small, and in the subordinate parts of buildings, as at York minster. (Plates 150, 151, 152, 163.)

IN THE DECORATED STYLE the windows are enlarged and divided by mullions into separate lights, and have the heads

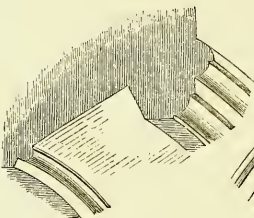
<sup>y</sup> When the mouldings are not spread over the whole breadth of the inside jambs they are usually almost confined to the inner angles. In some examples the insides of the windows are ornamented with small shafts supporting light open stone-work, entirely detached

from that which receives the glazing, which has a very beautiful effect, as at Stone church, Kent, (Plate 152).

<sup>z</sup> These, as well as many small circular windows, are usually either quite plain or only foliated, without tracery.

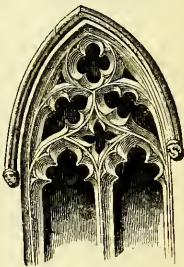
filled with tracery<sup>a</sup>. In the early examples the tracery is formed of geometrical patterns, but in the more advanced specimens other and more flowing forms are introduced, and progressively increase until the early arrangement almost disappears; the heads of the lights and the majority of the piercings of the tracery are almost always feathered: occasionally windows are met with of this date with transoms, but they are very rare except in domestic work, and in spires and towers where not intended to be glazed. The heads of the windows in this style are of various forms, the most prevalent are two-centred pointed arches of different proportions, but besides these, segmental arches, both plain and pointed, are used, and ogees (Plate 155); square heads are also common (Plate

158). The inner arches are very frequently of different shapes and proportions from those over the tracery,



St. Michael's, Oxford.

and, even when the inner jambs are perfectly plain, are generally chamfered or moulded in the same manner as the corresponding arches in the Early English style. Many Decorated windows which have elaborate tracery are almost destitute of mouldings; the mullions are often only splayed, and the jambs provided with one or two additional mouldings of the simplest character<sup>b</sup>; but in enriched buildings there are generally several subordinations of mullions, and the jambs are filled with a variety



Preston, Kent.

<sup>a</sup> One-light windows are by no means unusual in this and in the Perpendicular style, some of which are of long and narrow proportions, but the mouldings and details generally mark their dates very clearly.

<sup>b</sup> In some examples, particularly in districts where stone is scarce, the outer face of the mullions is set flush with the face of the wall, consequently the jambs have no additional moulding.

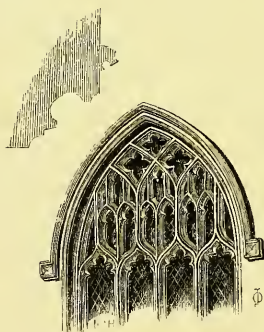


of mouldings; in common with those of the preceding and following styles, they are always splayed in the inside. There are some circular windows of this date, of which a magnificent example remains at Lincoln cathedral; squares, triangles, and other unusual forms, are also occasionally to be met with, but they are generally small. (Plates 153 to 159.)



Whitby.

The principal differences between the windows of the PERPENDICULAR and the preceding style, consist in the altered arrangement of the tracery, the frequent introduction of transoms, and the shapes of the heads, which are very often formed of four-centred arches, and ogees are nearly or quite disused; in other respects they do not differ materially, although the character of the mouldings becomes changed, and some of the subordinate parts are modified, as the style gradually emerges from the Decorated. Small circles, quatrefoils, and squares are not very unusual, but no examples of large windows of these shapes can be referred to, except those in the transepts of Westminster abbey<sup>c</sup>, and these are insertions into earlier work, which would not well admit of any other form. (Plates 161, 162.) As the Perpendicular style becomes debased, the heads of the windows grow gradually flatter, until they cease to be



<sup>c</sup> These are square windows comprising circles, with the tracery arranged to suit the latter figure. There are many windows in the churches on the Continent, especially at the ends of the transepts and nave, which have large circles

in the heads, formed by a preponderating mullion, to which the general arrangement of the tracery is adapted, so that at first sight they are often mistaken for circular windows.



arched, and the opening is divided by the mullions into plain rectangular lights<sup>d</sup>; this kind of window prevails in buildings of the time of Queen Elizabeth and King James I., and is found in work of the time of James II. and even later, until superseded by the modern sash window.

There is a very remarkable window found in a great number of churches, which requires to be particularly noticed: it is of small size, and at a convenient height from the floor for a person to look out through it; the usual situation is at the western end of the south side of the chancel, but it is sometimes on the north, and is occasionally found on both sides, as at Dunchurch, Warwickshire; at Bidborough, Kent, it is at the eastern end of the south side of the nave; at Sende, Surrey, there is a window of this kind in the usual situation on the south side of the chancel, and others of very similar character, but of two lights, at the eastern end of both sides of the nave<sup>e</sup>: in many cases, instead of a small window of this description, the large window over the place which it would occupy is elongated, and the additional portion at the bottom is parted off by a transom<sup>f</sup>. No example of these windows has been noticed of a date prior to the Early English style, and the majority are later, though they are found inserted in Norman churches: the purpose for which they were intended is at present unknown, and of those which have been suggested some are impossible, and others very improbable, because the windows are not convenient for them: it is certain that they were not intended to admit light, because they are constantly found below larger windows: many of them retain hooks in the jambs, shewing that they have been

<sup>d</sup> There are a few exceptions to this rule, with the tops of the lights arched, but they are very rarely feathered. There may also be a few examples of windows of this date with arched heads.

<sup>e</sup> The window in the chancel is of Early English date; those in the nave are Perpendicular, in which style that

part of the church has been rebuilt.

<sup>f</sup> A transom in this situation is sometimes found in windows of a period considerably earlier than that at which they are usual, as at Donington church, Shropshire; it is evidently intended to facilitate the making of the part below to open.

originally provided with casements or shutters<sup>g</sup>, these are generally in the situation usually occupied by the glass, as at Packwood, Warwickshire, but are sometimes on the inner surface of the wall, and in one or two instances the shutter remains; hence it is evident that the use of these windows was intended to be under the control of some person within the building, as no one on the outside could open a shutter or casement fixed on the inside of the wall<sup>h</sup>.

In some churches windows are to be found at the eastern ends of the sides of the nave, placed nearer to the floor than the other windows, and sometimes of smaller size than the rest, as at Cuddesden and Bucknell, Oxfordshire; they appear to be quite distinct from the little windows before mentioned, and possibly were intended to allow worshippers in the churchyard to see an altar or some particular image within the building<sup>i</sup>.

The foregoing observations relate principally to church windows, with which those of domestic buildings, in most respects, agree, although the interposition of a floor not unfrequently causes square-headed openings to be employed at a period when they are rare in ecclesiastical buildings, as at Moyes's Hall, Bury St. Edmund's, which is very late Norman work. Another peculiarity in the windows of domestic buildings is, that the cavity on the inside of the wall, instead of terminating at the sill, is continued as a recess down to within one or two steps of the floor, and a stone seat is formed within it against each jamb; this is a feature found at Moyes's Hall, and is common till a very

<sup>g</sup> It has not been observed whether *all* windows of this description have been made to open.

<sup>h</sup> At Cubberley church, Gloucestershire, a window of this kind is placed in the south chancel, (which is built partly against the nave and partly against the main chancel); it is an unglazed quatrefoil, with an iron bar fixed across it in each direction, and has been closed with a shutter on the inside. It has not been noticed whether windows of this kind are

common in the continental churches; they are to be met with in Normandy, though not so frequently as in this country, and are sometimes insertions, as in the late Norman (desecrated) church of Yeinvile.

<sup>i</sup> It is not improbable that the two windows noticed above in the nave of Sende church may belong to this class, as there appear originally to have been altars at the east end of the nave, on each side of the chancel arch.

late period. Windows which have mullions and tracery, especially those with transoms, often have such parts of the tracery as come against the casements formed only on the outside, the principal mullions alone being continued through the whole thickness of the window to form the rebates of the casements, which, when closed, shut against the tracery. Bay windows, which abound in domestic halls of Perpendicular date, will be found described in a separate article; further information on the subject of windows may also be collected from the articles on each of the styles of medieval architecture, Saxon, Norman, Early English, Decorated, Perpendicular, and Flamboyant, and from those on Mullion, Oriel, Tracery, and Transom; and the subject of painted glass will be found under GLAZING.

**XYSTUS**, *Fr. Xyste*: This name was applied by the Greeks to a covered portico attached to a gymnasium in which the athletes exercised during the winter, and by the Romans to an open portico or walk round a garden, court, &c.

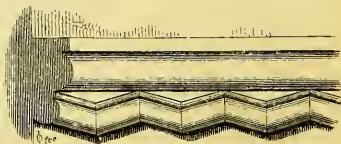
**YARD**, *Verde*: This name was sometimes given formerly to long pieces of timber, such as rafters, &c.

"Item, the *yardys* called sparres of the halle ryalle contenyth yn length about 45 fete of hole pece."

Will. Worcester, 260.

**YMAGE**, *Imagerie*, *Imagecour*. See **IMAGE**.

**ZIG-ZAG**, a decoration peculiar to the Norman style of architecture, consisting of mouldings running in zig-zag lines: very considerable variety is given to this class of ornaments by changing the arrangement of the different suits of mouldings, and by turning the points of the zig-zags in different directions (Plate 77); in some examples the prominent parts stand out quite free, and are entirely detached from the wall, as at Cuddesden church, Oxfordshire, and St. Joseph's chapel, Glastonbury abbey<sup>k</sup>. This kind of decoration is not found



Peterborough Cathedral.



Ilfley, Oxon.

<sup>k</sup> These are of very late date, approaching to the Early English style.

in buildings of the earliest Norman work, but in the more advanced specimens it is most abundantly employed about the doorways<sup>l</sup>, windows<sup>m</sup>, arches<sup>n</sup>, &c.; examples are to be found in most churches of the Norman style<sup>o</sup>.

ZOCLE. See SOCLE.

ZOPHORUS, another name for the frieze in classical architecture.

<sup>l</sup> Essendine, Plate 44; Plate 45; Middleton, Kirkham and Snoring, Plate 149.

<sup>m</sup> Devizes and Sutton, Plate 148; Romsey, Plate 149.

<sup>n</sup> Devizes, Plate 4; Stoneleigh, Plate 5; Durham, Plate 10.

<sup>o</sup> Although zig-zags are sometimes found in connection with pointed arches,

it is only in cases in which the work is in a state of transition from the Norman to the succeeding style, as at Stoneleigh, Plate 5, and Snoring, Plate 47. It is remarkable that although this ornament is peculiar to the Norman style of architecture, it is used with far greater profusion in this country than in Normandy.

Biorham.

St. Alban's.

Boston.

York.

Salvo.

Macklegate Bar.

Lincoln.

Old Magdalene  
Hall, Oxon.

Norwich.

King's College.

Queen's Cross,  
Northampton.

Byland.



This cut is presented to the work by the Artists, the Drawing by Mr. Mackenzie, the Engraving by Messrs. De la Motte and Heaviside.



## CORRIGENDA.

Page 10, note h, *for* Henry VII. *read* Henry VI.

Page 15. The extract from Injunctions by Queen Elizabeth, 1559, is not a literal quotation, but gives the substance of the Injunction.

Page 29. The definitions of the three kinds of simple pointed arches are very absurd; each of them must necessarily be formed on an acute-angled triangle. The equilateral (fig. 9.) is formed upon an equilateral triangle, and has the radius of the curve equal to the span, or breadth, of the arch; the lancet (fig. 10.) has the radius longer than the span, and the drop-arch (fig. 11.) has it shorter than the span.

Page 34, line 1, *omit* (of stone).

Page 38, line 9 from bottom, *for* balistris, *read* balistres.

Page 41. The quotation from Grose is from his Preface to The Antiquities of England and Wales, pp. 8, 9.

Page 48, line 7, *for* conteynyn in length 60 virga, *read* conteynnyth yn length 60 virgæ.

Page 51. Bay-window. Windows of this kind are sometimes used in upper stories, and in such cases are supported on corbels, or on large projecting suits of mouldings. See the engraving in the article Oriel.

Page 60, line 3, *omit* (ornament).

Page 93. The two last cuts in the article on Chamfer, represent the terminations of hollow mouldings, but the ends of chamfers are sometimes formed in a similar manner.

Page 101. The last cut is incorrect; the two flues have only one thickness of stone between them.



Page 107. Coffin. Leadern coffins were sometimes used during the middle ages, of which those recently brought to light in the Temple church, London, are remarkable examples; some of them are considerably ornamented. There is also a leaden coffin, still undisturbed, enclosed in an altar-tomb in a recess on the north side of the chancel at Chartham, Kent, of about the date of Edward I.

Page 158. The two last sentences of the article on Escutcheon are transposed.

Page 172. Formpeys. Professor Willis has satisfactorily shewn that the ancient name for the stones forming the tracery of windows, is *form-pieces*; this article is therefore to be disregarded.

Page 176. Gable. In the Perpendicular style, and subsequently, gables sometimes have a series of steps up the sides. (See Corbie-steps.) On buildings of the time of Queen Elizabeth and King James I. they are often considerably varied, and the sides are broken into a variety of curves and



angles. All gables of this kind are covered with coping, and not with barge-boards.

Page 180, line 15, *after* disport, *omit* (;)

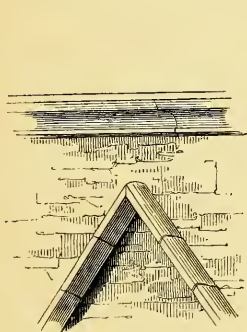
Page 181, 182. Garret—Garreting. The quotation from Piers Ploughman's Crede, and that from the Survey of the Tower of London, refer to Garret, a tower or other erection on the top of a building forming a station for a watchman or sentry; garrets of this kind were common in medieval buildings, especially on fortifications, and were not unfrequently made to overhang the walls.

Page 264. Orbs. Professor Willis shews that these are stone panellings or blank windows.

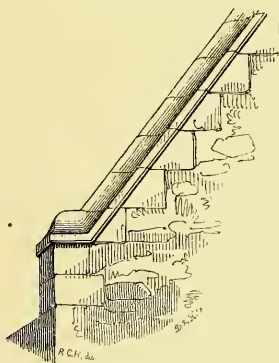
Page 293, line 14 from bottom, *for* Christ Church *read* Corpus Christi.

Page 302, line 13, *for* a small piercing, *read* a small quadrangular piercing. The spaces in the heads of the windows in the Beauchamp chapel, to which the name is applied, are quadrangular, and without featherings. Omit the note q.

Page 340. Skew. Skew-table may perhaps be the sloping tabling commonly used in medieval architecture over the gable-ends of roofs where they abut



No. 1.



No. 2.

against higher buildings, of which examples are to be seen on the towers of many churches which have had the main roofs lowered. (No. 1.) Or it may be a raking coping formed of solid blocks, with horizontal joints, and built into the walling; a mode of construction which is common in the churches in Normandy. (No. 2.)

Page 343, line 10, *for* raylle, *read* ryalle.

Page 349. Squint. These openings are probably not so much intended to afford a view of the elevation of the host as of the altar, with its crucifix and other furniture, from situations from which it would otherwise be concealed. They are sometimes very small, and are to be found in almost all parts of churches. At Stockbury, Kent, there is one on the upper floor of the tower; at Newnham, Northamptonshire, in a small upper room on the

eastern side of the tower ; at Wittering, Northamptonshire, at the top of the stairs to the rood-loft. At Malvern there are three in a small chamber at the back of the reredos of the high Altar, which are ingeniously made to appear externally like ornaments in the cornice ; one of these would command the altar in the Lady Chapel, and the others the altars at the ends of the side aisles. A very remarkable provision for allowing worshippers to obtain a view of the high Altar, is also exhibited in the construction of the screens enclosing the sides of the choir of this church ; the lower panels, instead of being close in the usual way, are formed of separate narrow boards, slanting in a direction to enable persons in the aisles to see the high Altar between them.

Page 353. Stilted arch. The usual term for this is Surmounted.

Page 363. Thurible. In some of the services of the Roman Catholic Church, these censers are swung aloft by the attendants who carry them, and it is to this use of them that the note h refers.

Page 377. The note u should be thus :—Several of the round towers in Ireland are built of that kind of masonry called “spauled rubble,” in which small stones, shaped with the hammer, are filled into the joints so that very little mortar is intermixed. The masonry of the tower on Devenish Island, Lough Erne, is of hewn stone but in rather irregular courses. The windows have heads of very singular character : the doorway has a semicircular arch and a plain projecting architrave. One of the windows of the tower at Carraigeen, near Adare, has the straight-sided arch.

Page 380. The roof in the engraving is incorrectly represented ; it is a pack-saddle roof with gables east and west.

Page 386. Transom. This name is an ancient one for the horizontal iron bars, also called saddle-bars, in Gothic windows, to which the glazing and the upright stanchions are fastened.

Page 391. Tufa. There is also volcanic tufa, consisting of an agglutination of scorïæ, which is a light and durable material, and is used for the same purposes as the calcareous.

Page 392, line 13, *for* Tourette, *read* Tourelle.

In the Description of Plates, vol. ii., p. 18, the woodcuts of the sections of the screens of Stanton Harcourt and Northfleet are reversed.









